

**CALLER'S EDITION**

**CALLER-DANCE  
PERFECT  
TEAMWORK  
(See Page 6)**

GRUNDEEN

VOL. IX NO. 7

**CALLER'S  
EDITION**

**CALLER-DANCER  
PERFECT  
TEAMWORK  
(See Page 6)**





# Let Your Square Dance Clothier Help You



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*Here 'tis...*

So many of you have written us asking where you can purchase square dance clothes locally that we have contacted a number of stores across the country for their listing. Now it's up to you. Drop in your favorite clothier and let them know you appreciate their being mentioned in Sets in Order.

Dealers: If your store is not listed above, write Marvin Franzen at 462 N. Robertson Blvd. for the details and nominal cost. It's a wonderful way to let hundreds of active square dancers know about your square dance merchandise. Do it today!

*\*Sets in Order magazines may be purchased at these stores\**





("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... In line with the issue (May 1957) I feel I would like to correct a statement or rather a use of words in the Sets In Order Record advertisement on page 2 of that issue. The ad copy refers to me as the "Foremost instructor of Square Dancing . . .".

One thing I've particularly enjoyed about this activity is the fact that we just can't have competition and if we can't have contests we can't have a "best" or a "foremost" or anyone who is "tops" above all others. I know for a fact that every caller who teaches beginners impresses at least some of them that he is the best teacher alive. Perhaps that's the way it should be. I'm sure the use of the word foremost was just a slip of the adwriter's pen but I wanted to clear the record and say that there are lots of "foremost" teachers in the business, certainly not just one. . . .

Bob Ruff  
Whittier, California

Dear Editor:

I wish you to know that I think your magazine is the best in the country. One thing I do like about your magazine is the lack of bitter backbiting. . . .

Harold Neitzel  
Cleveland, Ohio

Dear Editor:

I enjoy Sets in Order very much. Would like to see more programs of different areas so we know what is being done, also articles on PA systems, teaching techniques and keeping clubs interested. Would like to see advertisers list keys of all records. . . .

Sam Stead  
Lethbridge, Alberta, Can.

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- #X-94 Autumn Waltz
- #X-95 Carlotta's Mazurka
- #X-96 Muskrat Ramble
- #X-97 Champagne Waltz

(with Springtime in the Rockies)

- #120 A Waltz Mixer (Progressive Waltz)

Also our records were generously used for rounds at the regular dance sessions, and Mr. Bergin's arrangements at the exhibition sessions. *There must be a reason for this! Better investigate!*

Write for our catalogue

*Lloyd Shaw* RECORDINGS, INC.  
Box 203  
Colorado Springs, Colorado

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LAWN

DOOR

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Outdoor — 16,000 sq. ft. board floor

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National Distributors of Blue Star Records

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Music by

3-D Valley Boys

This will be the first  
dance Cal will be call-  
ing upon his return to  
California after three  
years in Europe.

Admission

\$1.00 per person

**SUNNY HILLS Square Dance Barn**

**Fullerton, California**



Dear Editor:

In the April issue the Murrell's of Detroit complain of the mixers and not being able to dance with whom they choose. We have the same problem. . . . Fortunately, the "smelly ones" are in the minority, but we do have too many really rough dancers that we try to avoid. We square dance for fun and relaxation but usually go home feeling as if we had come out on the short end of a ten round fight!

We don't stay in the same set all evening and like to mix voluntarily. We do resent being told to move to another set or to keep whom we have after a mixer. Why can't all the rounds and mixers be done only at intermissions and not cut into our square dancing evening? . . .

Frances Brown

Louisville, Ky.

Dear Editor:

. . . The article in your March issue called, As I See It, by Bob Osgood, I think is very good as it seems to fit us to a tee. . . . We are sort of up here by ourselves. Our club hasn't had the privilege to dance to the calling of a real good caller, but my taw and myself do the best we can and I believe the club enjoys it. We do have worlds of fun, which we think is the main thing. We are not fancy dancers but were figuring up the other day and during the 5 years we have been dancing we have learned around 200 different calls. . . . A lot of them came from your Sets in Order magazine, so you see we really make use of it.

F. D. Van Wie

Eagle River, Wisc.

Dear Editor:

With special reference to Chuck Jones and his article in the May Sets in Order. I'll have you know that when I need more than one mongoose, I order 2 or 3 or more Herpestes Birmanici. No problems! My problem is ordering round dances for other than round people.

Joe Fadler

Downey, Calif.

Dear Editor:

Congratulations on your May issue! It's one of the best yet. . . . If you have any extra copies . . . it would give our group an excellent sample of the wonderful world with which "Sets" will help to make them thoroughly familiar.

Ira Samuels

Sacramento, Calif.



# Sets in Order

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and for the general enjoyment of all.

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462 North Robertson Boulevard  
Los Angeles 48, California

Editions: Regular, Callers

## AS I SEE IT . . . by Bob Osgood

**D**ESPITE the heaviest rainstorm in St. Louis history (almost nine inches in 24 hours), a total of 8,247 persons registered for the three day festivities of the 6th National Convention. More about this next month.

The National Convention site prexy, Howard Thornton (Oklahoma City) announced that bids will still be received for the 1958 Convention through the first part of August. Write him at 2936 Bella Vista, Midwest City, Okla. Denver, Colorado, will officially host the affair in 1959.

Among the many reunions at St. Louis was one with Cal and Jean Golden, just returning to the states from a three-year tour of duty with the Air Force in England. Cal has done a remarkable job in aiding the European Square Dancing picture while he was overseas and letters from enthusiasts in England and all over have much praise for him.

— While in the "Hats Off" dept. I'd like to add a little personal word about two wonderful Texans; Bertha and Manfred Holck. For several years now these two have been faithfully editing one of our top notch Square Dance monthly publications: Foot 'n Fiddle. For the most part, it's been strictly a work of love, for there just hasn't been enough support to keep things going. Finally, last month, Foot 'n Fiddle, a really fine magazine, ceased to exist. To a lot of us this magazine and its past and recent editors have been the voice of Texas square dancing. We will indeed miss them.

— Be sure and make this summer a richer one for your family by attending one of the dozens of fine Institutes for Square Dancing fun. Wherever you live and wherever your vacation may take place there's a Square Dance Holiday just patterned to your wishes. Like so many others you'll agree that time at a dance camp is the most enjoyable vacation you have ever spent.

— Now that this issue is about "put to bed" I'll just take this opportunity to say "Thank You" to the hundreds of you from all over who gave me the birthday party to end all birthday parties. To the more than 1050 that filled Sunny Hills and the more than 900 who sent in subscriptions I can only say that I was floored. Thanks so much for being so great.

Sincerely,

*Bob Osgood*



# Caller-Dancer Relations...

## Happy or Hectic

By Dottie Jones, Hollywood, Calif.

(A transcript of a panel talk at the California State Convention, Long Beach, California)



**C**ALLER-DANCER Relationship may be a hackneyed term used rather glibly all over the country in discussions. It has many facets; it covers and it should uncover the very reason for all of us continuing in the square dance picture year after year. It is right that we should listen to various viewpoints from different areas and individuals; but the important thing in my mind is to go back to our clubs, our classes, our own little spheres of influence (and each one of us has one) and act upon suggestions gleaned.

Of course, each geographical area has different problems, but if we could all just realize that the over-all problem is the same. Caller-Dancer Relationship is no different than any other social relationship, be it domestic, fraternal, religious or civic. Each one has a leader and participants drawn together for a common purpose and a common goal. Each one has a rather *uncommon* mutual responsibility.

In all of these we are dealing with human beings. Sometimes dancers forget this. They may make their caller an idol, incapable of making mistakes; or they may think of him as being so experienced and so self-reliant that he has no need of encouragement or help. On the other hand some dancers may make a puppet of their caller, to be hired and then discarded with no regard for his feelings or dignity.

Sometimes it is the caller who forgets the human element. He thinks—this is *my* class, or, they have hired me for this night and they'll dance what I have planned (or not, as they are able) and to heck with whether they enjoy themselves or whether they go away exhilarated with the *idea* of square dancing.

Neither of these approaches make for happy, comfortable square dancing. They make for a frustrated, divided group of dancers on one side of the microphone—and an unhappy, uncomfortable caller on the other side.

If then, you agree with me that *mutual responsibility* is the key, let's see what some of the responsibilities are.

### For the Dancer

- He should choose his club or group carefully in the first place. This includes the personality and ability of the caller, automatically.
- He should be loyal to that group.
- He should be willing to participate in work, in ideas and in attendance.
- He should support the prevailing Board and policies of the club.
- He should be loyal to the caller in word and action; quick to stop rumors and petty frictions between members and caller. These seem inevitable but if belittled never have a chance to grow ugly.
- He should be generous with his praise to the caller himself. It is surprising how many dancers will leave a dance without ever a word to the caller. They all need praise and encouragement more than criticism.

### For the Caller

- He should give preparation and attention to the needs of each particular group. No two are the same. As they have chosen him and are paying him, he owes them special consideration of their needs.
- He should give *Leadership*. He should ask for questions and suggestions, yes, but also *give* suggestions, positive, workable ones for the problems that confront the club.
- He should accept the responsibility of standing as the *Front*, the reflection, what I think of as the *Flavor* of that particular group. He can't do this if he is *too* aggressive, nor can he be *too* self-effacing.

### For the Dancer and the Caller in Common

- Each should have consideration for the other's task.
- The caller's wife should be encouraged to come to dances. When she comes, the dancers should see to it that she has a good time.



—The caller and his wife should be introduced to the members and guests; many of them may not have met these two and would enjoy it.

—The dancers might sometimes entertain the caller and his wife at home. Even the busy ones can be had. Most of them would like to talk about something besides the latest trail-thru.

Now for a touchy subject—the comparison of callers. To me there is no *best* caller. There may be one for your particular club. If so, hang on to him, baby him, make him so happy it will spill over into other groups. If you do this, you will participate in one of the greatest thrills of square dancing; watching the direct result of love and consideration and *your* help make *your* caller a better, happier, more enthusiastic person.

When problems come up, discuss them frankly but considerately between dancers and caller. Work them out together, rather than having individuals isolated on either side of the microphone upsetting the whole apple cart.

No club to my knowledge has become a better one by changing from one caller to another—to another. Change callers if there is no other solution, but you won't have fewer problems; you'll just have different ones.

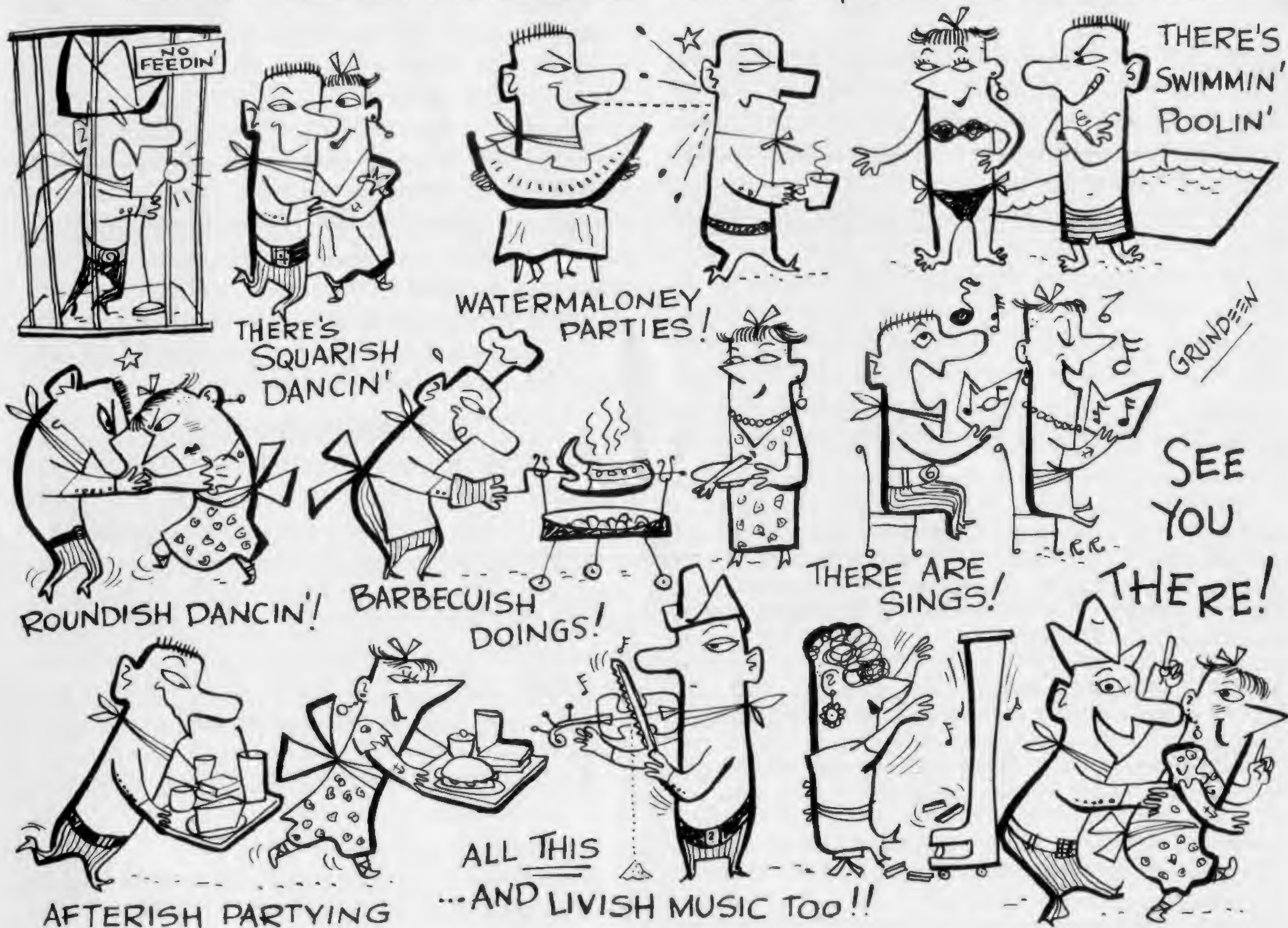
Two thoughts in conclusion:

No caller ever became great standing in his own living room calling into a tape recorder. He has to have dancers who love him.

No dancer ever had the fulfillment of happy dancing reading new patter routines or practicing with tea-cups. He has to have a caller who loves calling, one whom he can be proud of and wants to support.

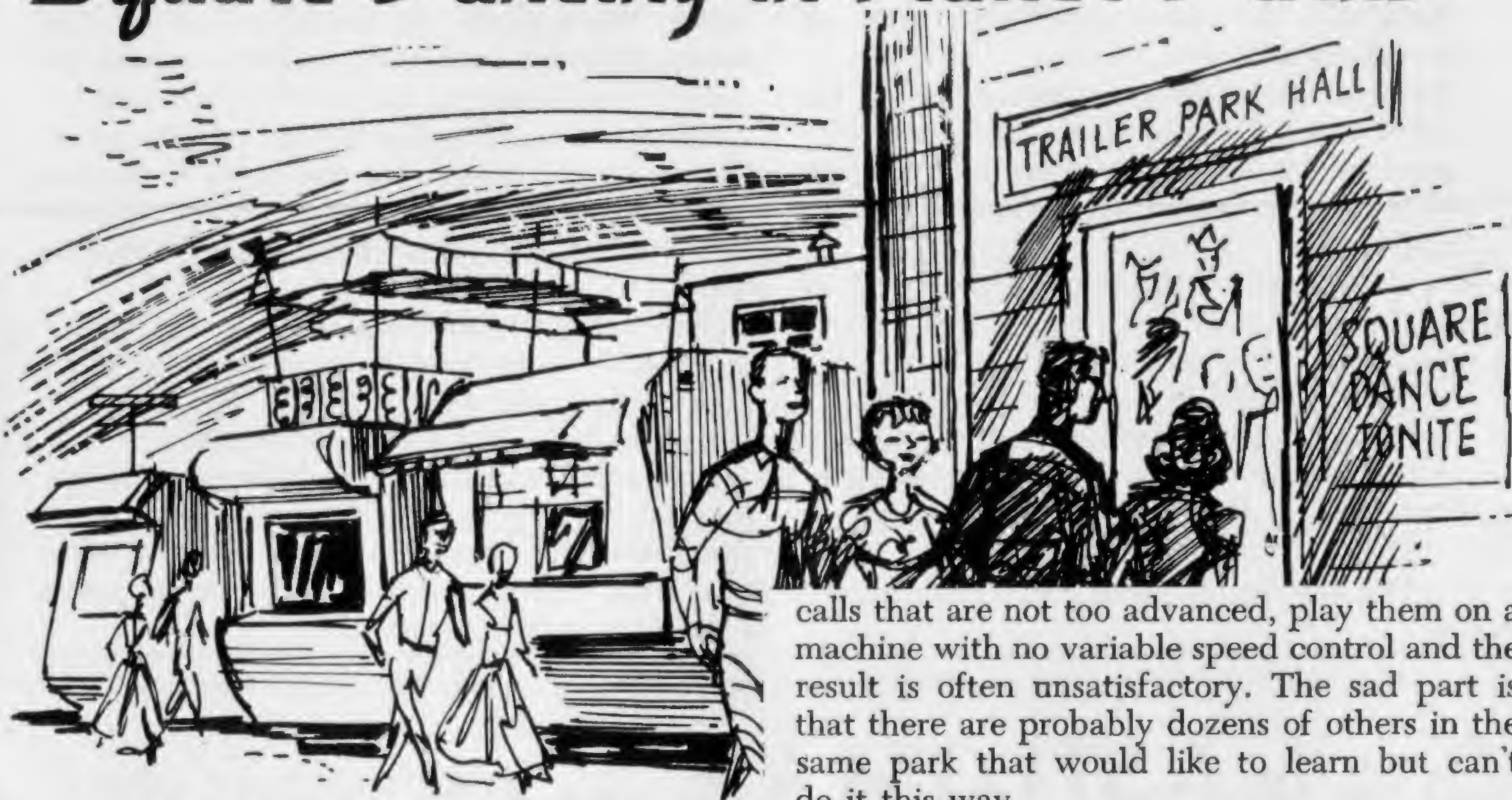
## This is ASILOMAR ... 2 SESSIONS 1957

SEE YOU THERE !! JULY 21 THRU JULY 26 & JULY 28 THRU AUG. 2





# Square Dancing in Trailer Parks



By Ralph Summers, Portland, Mich.  
and the Trailer Trails

**M**ORE and more trailerites are coming into the realm of square dancing, too, what with the boom in trailering and the marvelous facilities for dancing that are appearing in hundreds of trailer parks.

We have been trailering for 12 years and have visited many trailer parks from the state of Washington to Florida; from Michigan to Texas, and we try to promote square dancing wherever possible. In most of the parks where they have a recreation hall there will be a few couples who have had some square dance experience. They will usually buy records with

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**EDITOR'S NOTE:** We realize that Square Dancing today is a great deal different than our grandparents knew it. What we sometimes fail to see is that today Square Dancing is interpreted in a great number of ways in order to satisfy many varied needs. For instance, a program for young people is perhaps quite a change from a program planned for older adults. An evening with the blind, or an evening with the paraplegics dancing in wheel chairs, or a group dancing in Texas and a club in the Dutch West Indies, will all be different depending on the particular needs and the circumstances involved. In this article the author points up another unique situation where Square Dancing as a recreation has offered a valuable service.

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calls that are not too advanced, play them on a machine with no variable speed control and the result is often unsatisfactory. The sad part is that there are probably dozens of others in the same park that would like to learn but can't do it this way.

There are thousands of retired people living in trailers who seek warm climates for the winter months and are looking for things to do to pass the time and for recreation. I have been convinced for a long time that here was a tremendous potential for square dancing. Bill and Margie Yeagle, managers of the park I visit in Mesa, Arizona, gave me my first chance to put my theory to test. From the many people who have been thru our classes and dance regularly it would seem that trailerites really do want to square dance. I believe that in the future, the parks that do not provide this recreation for their guests will be sorry.

## Special Problems

Teaching square dancing to older people presents some problems not common with younger ones. The first requisite is patience—and lots of it. Some of these retired people have one ailment or another which seems to be associated with gathering years, and which makes strenuous exercise impossible. I keep our time from 112 to 118 BPM, don't have them swing more than once around and don't give them figures that will twist or strain arms, legs or back. Staying within these limits, they can do 8 or 10 squares, several rounds and mixers in an evening, and really enjoy it.

If someone would record a few simple square dances at a normal speed of 118 BPM with



plainly printed instructions I am sure they would find a ready market among the trailer-ites. It would enable many to learn where they do not have instructors. With all the hundreds who have already come into the activity, there are still thousands of prospective dancers living in trailers who spend the winter months in Florida, Texas, Arizona and California waiting for someone to give them a boost.

### **The Practical Side**

A few statistics and a sample evening's program may be helpful to one who could take the lead in presenting square dancing in a trailer court. Taking the Sunny Acres Trailer Village in Mesa for an example, here are some facts. The capacity of the court is 154 trailers; the average age of the people in them is 60 to 70. The oldest dancer is 78. There is a dance area 50'x80'. Our dance schedule is as follows:

Monday Morning, Round and Mixer Class.  
Wednesday Morning, Square Dance Workshop.

Thursday Evening, Square Dance Practice.  
Friday Morning, Beginners' Square Dance Class.

Saturday Evening, Regular Square Dance Party.

Dances this last season were started the middle of October with 2 sets. At the same time a beginners' class was started, using a method similar to that outlined in Sets in Order. From the Friday morning class they were moved, after 4 or 5 lessons, to the Wednesday morning class and another beginners' class was started.

After they learned 2 or 3 simple dances they could make up sets among the beginners and dance the first two dances on Thursday and Saturday nights as we start all of our

dances with two easy ones. They could stay in and try the others, if they wished. This taught them to re-form their sets quickly if they got fouled up.

In four months 54 couples went thru our beginners' classes and we have 9 to 10 sets at the Thursday and Saturday dances. 75% of these people had never danced before. A few had tried it elsewhere but the speed made them give it up.

Here is a sample of our Saturday night program:

GRAND MARCH

PISTOL PACKIN' MAMA

BIRDIE IN CAGE 7 HANDS AROUND

All American Promenade

Waltz of the Bells

OPEN UP YOUR HEART

SPLIT YOUR CORNERS

Tennessee Wig Walk

Penny Waltz

SWANEE RIVER

TEXAS STAR

Oklahoma Mixer

Glow Worm

DOWN SOUTH

WHIRLPOOL SQUARE

Road to the Isles

Waltz of the Roses

McNAMARA'S BAND

COWBOY LOOP

Black Hawk Waltz

Memories Are Made of This

HURRY, HURRY, HURRY

GRAND SQUARE

Goodnight Waltz

The Forward and Back Achers at Sunny Acres Trailer Court, Mesa, Arizona. Author Summers is in the foreground with black string tie; his wife, Nancy, to his left in the picture.





# GOOD NIGHT CINCINNATI (Good Morning Tennessee)

By Mike Michele, Phoenix, Arizona

**Record:** Western Jubilee 824 Instrumental; 545 with calls by Mike Michele

**1. Allemande left your corner and you pass your partner by**

**Sashay 'round the right hand girl, go back and swing your own**

Pass partner right shoulders and do sa do right hand girl.

**Gents star left in the middle of the ring, once around you go**

**Get back home and do sa do, and then you bow real low**

**Weave the ring like a right and left grand until you meet your maid**

**Take her in your arms and then you swing and sway**

**Swing that girl and promenade, you promenade for me**

**Good Night, Cincinnati; Good Morning, Tennessee**

**2. Now the head two couples separate, go half way 'round the ring**

**Meet your maid and box the gnat and cross trail through**

Couples 1 and 3 separate, man left lady right; meet at opposite spot, box the gnat, face center and trail through to original corner.

**Allemande left and allemande thar, right and left and star**

**Gents back up a right hand star and then you stretch the star**

**Now box the flea, the girls star right three quarters 'round the ring**

**Turn 'em once and a half and give your corner lady a great big swing**

**Swing that girl and promenade, you promenade so free**

**Good Night, Cincinnati; Good Morning, Tennessee.**

Repeat No. 2 for Head Couples. Repeat No. 1. Repeat No. 2 above for Side Couples. Repeat No. 2 for sides. Repeat No. 1.

---

## SHE DREAMED

Singing Call by Doris and Scotty Garrett, Seattle, Washington

**Record:** Windsor 7157, Instrumental; 7457 with calls by Robby Robertson

**First and third go up and back, go forward up and box the gnat**

**Then cross trail through and walk around just two**

**You join your hands and circle left, she'll dream awhile, so do your best**

**To whirl-away, grand right and left you do.**

Partners whirl away with a half sashay and start a grand right and left with next person who becomes new partner.

**Now meet your dreamer, catch all eight, first by the right, back by the left**

**Go full around then turn your corners right**

**Your partner left, she's dreaming there, four ladies chain across the square**

**Just turn 'em, men, and let 'em star back home.**

**Now catch your lady left, go twice around, man**

**Then allemande thar and star with your right hand**

**Hey, throw out the clutch and wink your eye, pass your baby right on by,**

**The second time you meet, you swing in dreamland.**

With the person they turned twice around, the men make a RH "thar" star. To "throw out the clutch" men release left hands but retain RH star and walk forward CW while ladies walk forward CCW on outside of set. Partners pass on meeting the first time and swing on meeting the second time.

**Now two and four cross trail through, left allemande, that's what you do**

Original 2 and 4 men do the trail-through.

**Just promenade your gal, go two-by-two**

**Now take your sleeping beauty home, and tell her that you're hers alone**

**She's dreaming that she's swinging there with you.**



## STYLE SERIES:

# THE LANGUAGE OF *Square Dancing* No. 3

**PASS THROUGH:** Do not touch hands, turn individually only if directed by the call. Same as right and left thru only don't touch hands going thru and don't turn the lady when you reach the other couple's place.

**PATTER:** The fillers or "time keepers" that the caller uses to maintain the beat and the phrase.

**PIGEON WING (GRIP):** Two people holding hands, palms up, elbows down. A two-hand star.

**PROMENADE (In couples):** Done counter-clockwise with the gent on the inside or on the lady's left. (Western Style): Holding hands, right to right and left to left with right hands on top. (Texas Style): The same, only left hands on top. Other types used in some areas include: Escort Position, Skater's Position, and Varsouviana Position. The Promenade is usually at least half the distance around the Square.

**PROMENADE FINISH (California Style):** Twirl (turn lady under man's right arm), balance, swing once around. (General): Turn the girl under. Face the center. No swing. Other areas find other variations.

**RED HOT (General):** On the call the men pull the girls across in front of them and into the center. Men then go ahead and turn that right hand lady with a right forearm. Return to partner with a left forearm and go all the way around. Next, the men go back one and turn the left hand girl with a right arm, partner left and promenade the corner. (California Style): Simply drop the girl's hand, no twirl and the girl makes a left about face and faces the man who was behind her. The pattern from this spot is the same as above.

**RESASHAY:** Just the reverse of the half sashay. Men slide (or walk) to their left behind their partners. Ladies slide (or walk) to their right in front of their men, to return to place on right side of partners.

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This is the third and final grouping of the terms most used in today's Square Dancing. Undoubtedly some expressions, definitions and movements have been overlooked. The more important of these will appear in subsequent issues as they are received by us.

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— THE EDITOR

**REVERSE:** The call to change a Right Hand Star to a Left; a clockwise moving circle to a counter-clockwise moving circle, etc.

**RIGHT AND LEFT THRU (General):** Executed while 2 couples are facing each other. Each person advances, taking right hands with person opposite them momentarily as they go by, gives left hand to partner immediately upon passing thru other couple and the man courtesies turns the lady around in place. Couples are facing one another again but have swapped places. Do a Right and Left Back, only if called (Count: 8 steps). In some sections this would be called a half Right and Left Thru. Some areas do not touch right hands as couples go through.

**RIGHT HAND GENT:** Ladies' corner.

**RIGHT HAND LADY:** One lady ahead or counter clockwise from where the man is at any given time. Sometimes referred to as Sally Goodin.

**ROLL-A-WAY WITH A HALF SASHAY:** Usually called from a Right Hand Star promenade with the ladies in the center. On the call, the gents roll the ladies across and in front of them while the men go into the right hand star. The ladies are now on the men's left side in the star. The ladies make one complete left face turn, rolling turn. (Count: 4 steps).

**ROLL PROMENADE:** Very similar in action to the "Couple Wheel Around" except that it is usually the start of a Promenade following a Do Paso, Ladies' Chain, etc.

**ROUTE CHAIN:** From two lines of four facing each other (two couples in each line), two ladies chain across from the one line to the other working with the couple directly across. Then the two ladies in the same original line chain with each other down that line. The action is repeated until partners are reunited or as directed by the call.

**SASHAY:** Originally a series of short sliding steps. In many of today's figures, refers (sashay partners half way round, whirl away with a half sashay, roll away with a half sashay, etc.) merely to exchanging places with your partner, the lady passing in front of the man. In some areas a Sashay is a Do Sa Do if the call is "Sashay Right." The call "Sashay Left" means a left shoulder Do Sa Do.



**SEE SAW YOUR PRETTY LITTLE TAW** (Basic): The ladies move directly into the center of the square, curtsey and back out while the men continue the figure eight they started (with All Around Your Left Hand Lady) and pass left shoulders (on the outside again) with their partners and pass back to place in front as the ladies move out. (Count: 8 steps). (Modified): The ladies do not go straight into the center. They go to the center while drifting towards the man who is either going "all around" or "see sawing."

**SINGLE ELBOW** (See Once & a Half)

**SEE SAW:** Often, when not following the call, "All Around Your Left Hand Lady," this call See Saw means a left shoulder Do Sa Do. (Sometimes this is called a Sashay). (Count: 8 steps).

**SEPARATE:** Two persons working as a couple turn backs on each other and head in opposite directions as indicated by the call. Sometimes referred to as Back-to-Back.

**SPLIT THE RING** (One Couple): Active or designated couple moves forward to opposite couple and passes through between them. The lady turns to the right and the man to the left. The next call should tell whether they are to come back around the outside of the square all the way to home position or to stop at some intermediate point. (Two Couples): Two couples facing each other walk forward and pass through each other, each person passing right shoulders with his opposite. Lady turns to the right and man to the left. Call tells what to do next.

**SPREAD OUT WIDE:** Usually from a star the couples release their compact waist hold and stretch out to arm's length. In a circle this call simply means to make the circle as large as possible.

**SQUARE:** A square is formed by four couples facing in with each couple from 10 to 12 feet from the opposite couple. The lady is always to the right of the gentleman. The couples are numbered 1, 2, 3 and 4 around the square to the right, or counter clockwise, starting with the couple whose backs are closest to the music. A square is also called a "set." Head couples are 1 and 3. Side couples are 2 and 4.

**SQUARE THRU:** (Two couples facing) Take opposite's right hand, pull on by, pivot squarely to face partner; take partner's left hand, pull on by, pivot squarely to face opposite; take op-

posite's right hand, pull on by, pivot squarely to face partner; take partner's left hand, pull on by but do not pivot; follow next call.



STAR PROMENADE

**STAR PROMENADE:** Most usually done with the men in the center forming the star with their partners on their arms, as in Texas Star. This can vary with a number of different types of stars.

**STARS:** Gents, wrist hold is most common. Ladies, hand hold recommended (because of skirt work). This is to be formed by each person putting arm out at about shoulder height with palm of hand toward opposite person. Mixed stars (Arky Stars), hand hold recommended. Star with crossed hands—take hand of person across from you.

**STRIP THE GEARS:** As in the Wagon Wheel spin, walk around partner with a right forearm grip. Give the spin, take left forearms and do a Do Paso.

**SUZY Q:** A form of the Do Si Grange.

**SWING:** A couple revolves about a central pivot spot, usually stationery between the two involved. Positions vary. Waist swing is the position most often referred to. Elbow, or forearm swings and 2-hand swings are used when called. Foot work, either buzz step or walk-around, is usually optional in the individual areas.

**SWING THAT GIRL BEHIND YOU:** Usually from a single file Promenade. The men find it most comfortable to turn out to face the one behind them for a regular waist Swing

**TAW:** The man's partner. Also referred to as "ma."



**TEXAS STAR:** Use the arm around waist hold, rather than the elbow hold. Full turn around only when called.

**THREE LADIES' CHAIN:** With the active couple in the center of the square facing either their right hand or left hand couple, the active lady chains with the lady she is facing. The active man in the center joins left hands with this new lady and turns half around as she passes by to chain with the lady of the opposite couple. The center man continues to pass the ladies across the center with his left hand as they chain from one side of the square to the other as long as called, generally until each lady is back with her own partner. The ladies chaining to the outside of the square should be turned with a Courtesy Turn.

**THREE-QUARTER CHAIN:** For either two or four ladies. The active ladies make a right hand star in the center and walk forward past two positions or  $\frac{3}{4}$  around the square to the original right hand position, where they are turned with a Courtesy Turn, as directed by the call.

**THROW IN THE CLUTCH** (or Throw Out the Clutch): From the Allemande Thar star, holding the star in the center, the men release left hand holds with the ladies. The star then reverses direction (the men walking forward in a clockwise direction) while the ladies continue to walk forward around the outside, counter-clockwise. Usually the men pass the same lady twice (twice around) or as directed by the call to lead into the next figure.

**TIP:** In most areas it refers to 1 section of squares or rounds and squares. An example of a tip would be: One round followed by 2 squares (usually one Patter and one Singing Call), followed by a brief intermission.

**TRAIL THRU** (see Cross Trail Through)

**TWIRL:** Turn the lady under the man's raised arm. In most areas a Twirl is used only to precede a Promenade.

**WAGON WHEEL:** The man takes the lady by the right forearm and they swing a full turn around till the men can make a left hand star in the center of the square. As the men form the star, they give a slight push with the right hand, starting the lady into a right face turn. This turn can be just half around, but is usually a turn and a half, to face the same direction as the man. She then takes the right arm of the same man with her left (escort posi-

tion) and they all walk forward in a star promenade.

**WAGON WHEEL SPIN:** That portion of the above pattern where the man spins the girl. Directions for Follow-Up come from the call.

**WAIST SWING:** The couple stand right hip to right hip, with the lady's extended right hand in the man's left hand, her left hand on his right shoulder on on his arm. The man's right hand should be on the small of the lady's back. Leaning shoulders away from each other to increase centrifugal force, they move forward around each other clockwise with short quick steps, either a shuffle or a buzz. (Count: Twice Around. 8 Steps).

**WALK:** Depending on the area. (General): A short shuffle producing a light sand-papery sound. (Others include various forms of Two-Steps, Running Steps and, occasionally, Clogs.)

**WEAVE THE RING:** A form of Grand Right and Left but without touching hands.

**WHEEL AROUND** (see Couple Wheel Around)

**WHIRL:** Most usually this call refers to a Waist Swing (i.e. "Everybody swing and whirl, 'round and around with your pretty little girl).

**WHIRL AWAY WITH A HALF SASHAY:**

Used to get partners to change places. The man's right and lady's left hands joined. The man draws gal across in front of him and she does a left face turn as she crosses over to his left side.

**WRAP AROUND:** One way to start the Wrap Around is from a Star Promenade, with the ladies on the outside and the star spread out wide. The lady retains hold of the man's right hand with her left, does a left face roll to finish with the man's arm around the lady's waist and holding her left hand which is now across in front of her. The Wrap Around may also be done from a Star Promenade by having the lady stand still and the man, retaining her left hand in his right, walking entirely around her and back to her left side.

**WRONG WAY THAR:** Men in the center with a left hand star, ladies on men's arms facing opposite direction. Star moves clockwise.

**YO YO SPIN:** This is done from a Wrap Around position, with the lady rolling a full turn right face out to arm's length and rolling left face in again to the Wrap Around position, always keeping hands joined.



# Chuck Jones

## NOTE BOOK

DEAR BOB,

The Fourth of July is almost upon us. In my pre-adolescent days this was certainly one of the most important days of the year since it provided more colorful and exotic ways to become maimed or killed than any other, with the possible exception of Halloween. In my set we had an engaging little pastime — a sort of callow roulette — in which the winner was decided by his willingness to hold onto a lighted giant fire-cracker the longest. There was a sort of pre-detonation buzz that the champions learned to recognize and at this tiny warning, akin to the rattle of a pin-size side-winder or a black widow unsheathing his stinger, the fire-cracker was “flang” into the air where it created a pleasant and sulphurous vacuum in a splendidly satisfying and noisy way. The trick, of course, was to hold on until the last possible split-second *before* the explosion. It was considered cheating to hold on when the fire-cracker went off. Since I was tone deaf on the tiny buzz and since I was too cowardly to discard the thing early I usually qualified as a cheater. As a result for several years I had little or no use for a nail file in the weeks following the Fourth of July. I would simply gather up my finger nails off the ground and carry them home in a Mason jar.



“Boy About to Receive Manicure”

To mention a few other items typical of Independence Day there was the ubiquitous ‘torpedo’, in which a large powder cap was held suspended in a grub-shaped package of small

gravel. This item was hurled to the ground to obtain results and more likely than not was a dud. “Torpedoes” came in a cheap cardboard box full of saw-dust and by and large were pretty seamy items since there was practically no way to injure yourself with them except by throwing your shoulder out of joint or being punished for the profanity provoked by their failure to perform. “Torpedoes” were usually provided by tallish thin aunts in white, starched clothes, embellished by thousands of milky yellow ribbons and capped by translucent, bilious parasols.



“Aunt Bearing Gift”

The husbands of these aunts passed out packets of “lady fingers” — fire-crackers so tiny and timid that an entire packet went off with all the soul-searing splendour of a platoon of croupy fire-flies. Girls liked “lady fingers.”

Then there were the uncles who played catcher on the baseball teams at beer picnics. These wonderful squatty demi-gods came laden with the treasures of the Orient, deep boxes richly stuffed with Roman candles and Greek Fire and screaming pin-wheels and box after box of red, yellow and electric blue sparklers so there were enough for everyone to have two boxes apiece...or even more. Out of the depths of this treasure trove came sky rockets of amazing versatility, genuine quality and fantastic endurance, continuing to emit new and exalting



displays long after the rocket-maker's ingenuity must needs be exhausted. There were tiny houses that burned with surprising gusto, odd spider-like things that skittered about the ground in fiery haste causing teen-age girls to leap into their escorts' laps, to my intense disgust and contempt. I always felt that my older sisters were particularly revolting on such occasions.

There were "Snakes" that grew into astonishing magnitude from tiny mauve cubes and fiery cones of many hues, changing our circle of faces from devils to angels through a whole range of ghastly diseases and degrees of agreeable dreadfulness. One cone had the splendid effect of draining all color from everyone, reducing each to a plain asbestos-like corpse, removing all vestige of make-up, hair-tint and clothes color. I was the least affected by this phenomenon since this was my natural coloring anyway; my sweater, corduroys and shoes through numerous washings and use having achieved a singular rapport with the faded mustard of my hair and complexion. What pleased me tremendously however was that this conflagration revealed my sisters for what I knew them to be: frauds of the first water, since it in effect stripped them of their cupid bow lips, arched and painted eye-brows, mascara, and carefully rouged cheeks. They



"Sister and Sister Unmasked"

were revealed for all the world to criticize as artful dodgers. Unfortunately I seemed to be the only one with perspicacity enough to perceive this dreadful sham. Between the ages of ten and twelve, each Fourth of July, I very nearly discarded the young manhood of America as hopelessly myopic and unbelievably naive. Fortunately, by the time I had entered my sixteenth year girls had all discarded these artifices and depended solely on their natural bloom and beauty. Oh, a *little* lipstick perhaps but just enough to protect the lips from wind-burn. . . .

We have recently come across a handsome and rewarding book called *MANNERS, CULTURE AND DRESS*, published in 1890 and it has the following to say about cosmetics. "We cannot allude to the practice of using paints, a habit strongly to be condemned. If for no other reason than that poison lurks beneath every layer, inducing paralytic affections *and premature death* (italics ours), they should be discarded—but they are a disguise which deceives no one, even at a distance; there is a ghastly deathliness in the appearance of the skin after it has been painted, which is far removed from the natural hue of health." I keep telling ya, I keep telling ya. . . .

"Pomaded Lady and Admirer"



Furthermore, upon "HAIR TREATMENT; Nothing is simpler or better in the way of an oil treatment than pure, unscented salad oil, and in the way of a pomade bear's grease is as pleasant as anything."

Personally, I think that a little roquefort cheese adds that certain something and that sardine oil is both more lasting and more likely to call attention than bear grease.

We are looking forward to the long, lazy days at Asilomar at the end of this month. Hope to see you there.

And . . . to Dru and Ed Gilmore, who taught us so much of the beauty of rhythmic square dancing and were among the first to let us know that square dancing can indeed be fun but who won't sit still long enough for us to tell them so; our love.

. . . meaning Dottie and Chuck Jones

Chuck Jones





## ROUNDANCERS

**D**ENA FRESH of the Dena-Elwyn team, got a fine start for her dancing life. She went to Pappy Shaw's Cheyenne Mountain School and danced with his famous group for several years.

After she began teaching round dancing herself, Dena's group outgrew her basement, moved to a small dance studio, grew more and moved to the local school gym. Dena now instructs beginners to advanced classes in rounds and waltz quadrilles 3 nights a week. She was the originator of Kansas City's first round dance club, Merry-Go-Rounders, in 1951.

The Freshes have conducted festival round dance clinics in Missouri, Kansas, Nebraska and Oklahoma as well as presenting personal and group exhibitions in these states. They have attended Pappy Shaw's classes in Colorado Springs since 1950. They were members of the teaching staff at Chicago's "International" for 2 years and also taught for the Adult Educational Program of the Kansas City "Y".

The last four National Square Dance Conventions have been brightened by the participation of the Freshes in round dance teaching and on panel discussions. Their 20-couple waltz

exhibition was a feature of the St. Louis "National" in June.

Dena and Elwyn stress the waltz because they feel it gives dancing a third dimension. Their group of precision dancers specializes in waltz quadrilles and blends them with the rounds into an interesting exhibition of intricate, uncalled dances.

The Freshes are members of the Kansas City Folk Arts Council, the Kansas Square Dance Callers' Assn., and the Kansas Round Dance Assn., Inc., which latter they helped to form. Their published dances include: Waltz Carousel, Mission Waltz, Honey, Lovable Lucy Lou, Memories, Waltz Minuet, Ida and A Waltz Mixer.



Dena and Elwyn Fresh, Mission, Kansas

They feel that round dancing has a definite place in the square dance activity, to which they also devote several nights a month. They feel also that it is important to the round dance "learner" (their word for beginner) to learn a few basic words, steps, figure combinations and dances. A dancer with a developed sense of discrimination will realize he doesn't have to learn every new dance and will probably participate actively for years.



### ON THE COVER

It has to be a balance — a good balance — between dancer and caller. Frank Grundeen says this in pictures on our cover, using the microphone as fulcrum. Read Dottie Jones' story on page 6 for more on Caller-Dancer Relations.





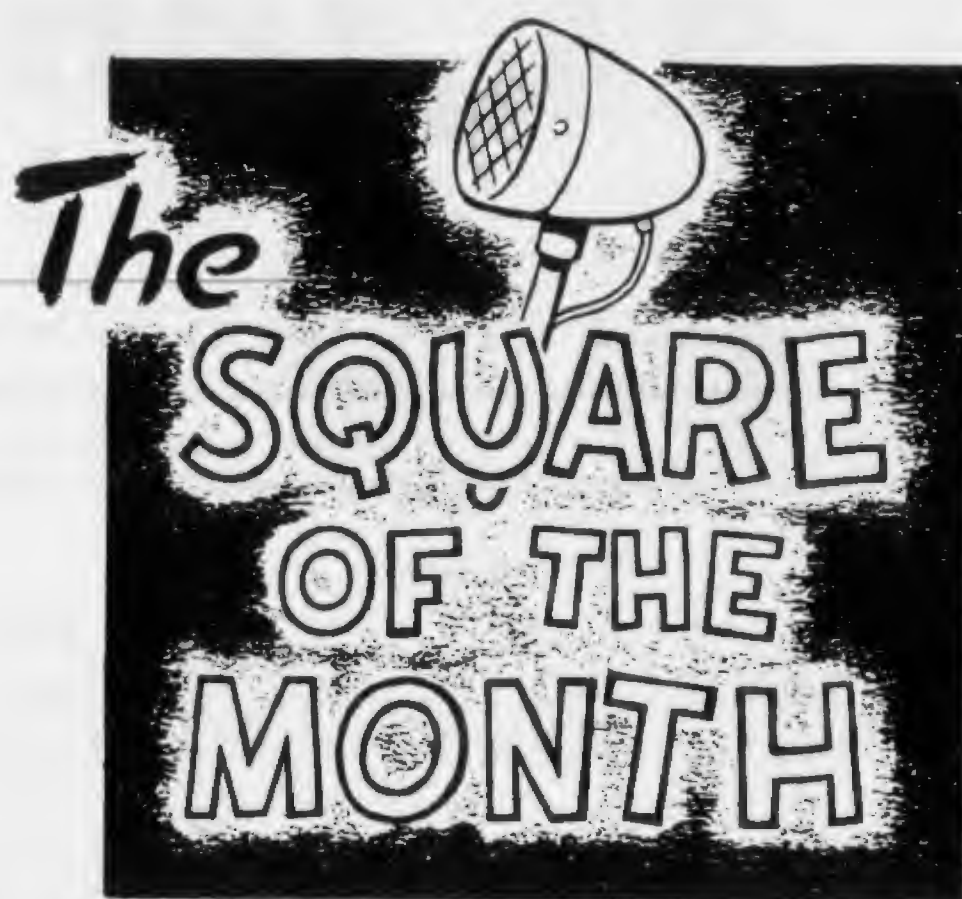
Fred Goodner — Chattanooga, Tenn.

**F**RED GOODNER is better known to square dancers in the south-eastern United States as "The Chattanooga Choo Choo." The appellation seems to fit his "get up and go" calling. Fred, who devotes full time to square dance calling and teaching, is a staff member of the celebrated Fontana Swap Shop, which meets spring and fall at Fontana Dam, N. C.

He is General Chairman of the Chattanooga Choo Choo Square Dance Festival which is held each year in January. He has appeared on festival programs from Atlanta to Mobile to Birmingham to Dayton, Ohio. He has introduced "western" style squares to his home city of Chattanooga and has helped organize eight clubs in three years.

Fred spends a lot of time teaching new dancers including a square dance class once each week which is sponsored by the University of Chattanooga and by attending which the students receive one and two hours' credit for the 15-weeks' course.

Solid support is given to Fred by his charming wife, Betty, who untiringly acts as official hostess at his classes and dances, making each



guest feel warmly welcome. She also helps the ladies with their square dance fashions and acted as chairman of a fashion show at the Fontana Swap Shop.

Between the two of them, the Goodners have contributed steadily and progressively to southern square dancing.

## JUST BECAUSE

Variation as Called by Fred Goodner

Introduction, Middle Break and Closer:

**Walk all around your corner  
She's the gal from Arkansas  
See saw 'round your partner  
Gents star right, go 'round the hall.  
When you meet your corner do a left allemande  
Go right and left in a right and left grand  
And when you meet your partner do a do-si-do  
Step right up and swing her high and low  
Now promenade that ring, throw your heads  
back and sing  
Because — Just Because.**

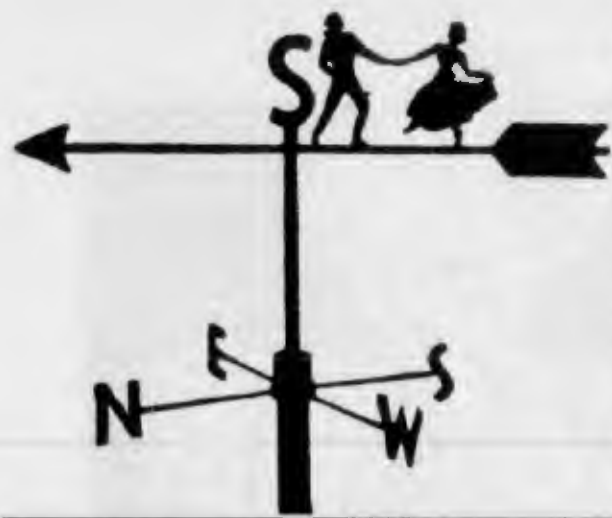
Figure:

**Well, the two head ladies chain right over  
Same two ladies chain back again  
The two side ladies chain right over  
Same two ladies chain back again  
You allemande left with your corner  
You allemande right your own  
Go back and swing that corner lady 'round  
Now promenade the ring, throw your heads  
back and sing**

**Because — Just Because.**

Repeat figure. Repeat opener. Repeat figure with side ladies first. Close with opener.





# ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Nebraska

Lincoln went all out in staging their 17th Annual Festival on May 3-4 at the New Pershing Municipal Auditorium. Mrs. Douglas and her Rural Ramblers furnished the music and on Friday night local callers were featured. On Saturday night Ernie Gross was the featured caller and workshops and clinics were held at Antelope Pavilion on Saturday P.M. with Bill Speidell.

## North Carolina

A new square dance club in Charlotte has been organized about 8 months and is called "Y" Twirlers, sponsored by the Y.W.C.A. The club is dedicated to teaching and dancing western style squares. Officers are Gay Land, Paul Rae, Gladys Miller and Daisy Propst. They meet first and third Fridays at the Charlotte Y.W.C.A.

## California

Howdy Podners of Van Nuys programmed the following callers for their Saturday dances during June; Benny Matthews, Jess Owens and Dud Frankeberger . . . Hilltoppers started a new beginner class on May 23 at Canoga Park Women's Club, Chuck Hills teaching . . . Back Acres (love it!) Club of Canoga Park has installed new officers John Gurulis, Bob Rackerbys, Eddie Morris, Al Gluckmans, Owen Naegles and Bill Wells'.

Dames and Dudes of Reseda honored new board members at an installation dance at Malibu Lake Club on May 11. Officers? The Cal Petersons, Earl Wilsons, Bill Maiers, Byron Pierces, Andy Andersons. Max Wolf is caller for the group.

Square Strutters of Pasadena honored their caller, Frank Hamilton, at a birthday party on May 22 at Allendale School . . . A feature of the "Whiskey Flats Day" celebration in Kernville was a brace of square dances, on Friday and Saturday nights. Kernville is a sleepy little town near Lake Isabella in the Kern River Valley, but it was wide-awake those nights!

## New York

McBurney "Y", in New York City, sponsored a Square Dance Jamboree on June 1 to benefit the Y.M.C.A. Finance Campaign. Artie Palecek acted as M.C. This dance was offered in a 3-for-1 "special" which also included the regular Wednesday dances on May 29 and June 5.

## Florida

One of the newer clubs in the Miami area is the Mavericks with a charter membership of 12 couples already expanded to 16 couples. Officers are: C. S. Orr, Joe Aileen, Ruth Rouleau, and Natalie Graff. George Campbell is caller and the club meets at Miami's Hayloft.

Jack Davis' Thunderbird Square Dance Club held a moonlight cruise and dance on Lake Worth aboard the cruise ship, Paddlewheel Queen. Both decks balanced and sashayed with an enthusiastic crowd of 100 dancers. Refreshments included huge turkey sandwiches donated by Mrs. Mary Cook and coffee provided by the Harold Purcells. The Thunderbirds have a unique home base on the roof garden of the Elks Lodge in West Palm Beach. The club's regular dance night is called War Dance; meetings are Pow Wows; Club Motto: "Never criticize your brother until you have danced three miles in his moccasins!"

Starting June 8 there has been square dancing each Saturday night at Trailer Estates Recreation Hall with live music by Grace Notes' Orchestra and Bob Lindstrom calling. The place is located half way between Sarasota and Bradenton on Highway 41 and visitors are invited to come and dance at this cool hall on the water front.

The 5th Annual Florida Square and Folk Dance Convention at Miami Beach on May 3-5 is now a matter of dance history. Sessions were held at the 10th Street Auditorium as well as at the large 17th Street Auditorium. Among leaders present were the Jimmy Clossins, and Gene Baylis was Convention Chairman.



### **Louisiana**

The First Annual Mid-Summer Square Dance, sponsored by the Shirts & Skirts of Baton Rouge, was held on May 31. Local club callers were featured and Clayton Mainous was M.C.

Nice recognition for New Orleans square dancing was given by the New Orleans States newspaper recently when a full page spread featured Johnny Viola and his Dixie Hoe Downers Club.

### **Maine**

April and May were busy months for the Down East Western Square Dance Club of Kittery. In addition to a regular schedule of workshop sessions under the direction of the club caller, Joe Casey, the club sponsored open dances with Les Gotcher and Don Heath. Square dance activity continues to expand in this area as evidenced by the addition to this group of 45 new dancers tutored by Howard Hogue of Bridgewater, Mass. Attendance at public dances has doubled in the last 3 months. 18 club members traveled 112 miles to Lebanon, N.H. to dance with Neal Barden's Rhythmic Reelers, thereby qualifying as New England Knotheads. Congratulations are extended to the newly formed Kennebec Square Dance Club in the Waterville-Augusta area. Organizers were the Karl Braehauts.

### **South Dakota**

The 4th Annual Black Hills Hoedown will be held this year on July 26-27 in Rapid City. It is sponsored by the Black Hills Assn. of Square and Round Dance Clubs and Virg Knackstedt will act as M.C. New features of this year's affair will be a specially treated dancing area on the street in front of the City Auditorium (inside if it rains) and a Chuck Wagon Feed after the workshop on Saturday P.M. This will be held at Canyon Lake Park.

### **Kentucky**

American Turners of Louisville have a wonderful summer dancing place, an outdoor pavilion completely roofed, located on the bank of the beautiful Ohio River. A group was organized to promote dancing at this spot and in May, 1953, they began by holding beginner classes. Other classes followed and other dancers came to join the fun. If you plan to be in Louisville before Sept. 3 you are invited to dance with this group. Get in touch with the Ben Dumstorfs at SP 8-4310.

### **Missouri**

Winding up the season for the Sedalia Square Dance Assn. were callers Marvin Shilling, Al Brownlee, Willie Harlan and Terry Golden. In its five years of dancing Sedalia has been on the look-out for traveling callers, making a point to feature them at dances. Prez Floyd Priddy who lives at 225 S. Ohio Ave., is now making up the fall program and is interested in the time that any callers will be on tour.

### **Nevada**

Even Las Vegas was jarred out of its usual high-powered living on April 26-27 when the 2nd Annual Las Vegas Square Dance Festival brought many visitors to cavort with the local square dancers. Beginning with a Get-Acquainted Dance on Friday night, the fun continued thru a "Howdy Podner" breakfast on Saturday served on the patio of the beautiful Rancho High School. It went rolling on into a morning hoedown and P.M. workshops. Maria Fielding, assisted by Helen Wiegink, Jack Weasner and the Bob Smithwicks presided at the round dance workshop; Bob Johnston, Ed Ferrario, Johnny Schultz, and Bill Castner worked over the squares.

After a tasty smorgasbord at the Elks Club, dancers returned to Rancho High Gym for the evening's topnotch fun and frolic led off by a Grand March featuring Rex Bell, Lt.-Gov. of Nevada and Maria Fielding, as first couple. (See Picture.)



Whirl-A-Way Club was Festival sponsor and Earl Neff, General Chairman.



# BUTTERFLY

By Larry Ward, Hawthorne, Calif.

**Record:** "Butterfly", Cadence 1308

**Position:** Open, facing LOD

**Footwork:** Opposite, directions to M

**1-2 Walk, 2, 3, Brush; Walk, 2, 3, Brush;**

Starting L walk fwd in LOD 3 steps and brush R fwd as couple tilt or lean bwd (on brush); repeat starting R.

**3-4 Side, Behind, Side, Swing (Clap); Side, Behind, Side, Touch;**

Dropping joined hands and moving apart grapevine L twd COH clapping hands on 4th count; grapevine back to partner — twd wall ending in **Closed Position** M's back almost to LOD.

**5-6 Turn Two-Step; Two-Step;**

2 turning two-steps progressing LOD ending in OPEN POSITION facing LOD.

**7-8 Turn Away, —, 2, —; 3, —, 4, —;**

Turn away from partner and make one complete circle in 4 strutting steps. (Note: this dance becomes a mixer when the M makes a large circle back to new partner as W turns almost in place in a small circle.)

**Ending:** Dance ends on meas 4 last time thru with bow and curtsy.



The Southern California Round Dance Teachers' choice for the Dance of the Month of July is:

## GADABOUT

Instructions for this dance appeared on page 14 of the April issue of Sets in Order.

"Dance with Ease with our New Ballereze!"

Soft elk upper for longer wear. Slight heel (not a wedge) for better balance. Black or white. Narrow & medium widths. \$5.95. Sizes 3 1/2-10.



## FOR MEN AND BOYS



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# THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JULY, 1957

## DIXIE DOUBLE

By Charley LaForce, Los Angeles, Calif.

1st & 3rd bow and swing  
Side ladies chain across the ring  
Head gents center and back like that  
Then face your corner and box the gnat  
All four gents forward and back  
Pass through, go around one  
Behind those ladies stand—  
Forward eight and back you go  
Dixie chain and don't be slow  
Ladies turn left, gents turn right  
To a right hand star in the center of the set  
Pass your partner and listen to me  
Meet her again and box the flea  
Girls star right  $\frac{3}{4}$  round  
Corners left when you come down  
All the way round to a right and left grand

## SQUARE 'EM UP

By Jerry Helt, Cincinnati, Ohio

First and third bow and swing  
Promenade half the outside ring  
Right and left thru with all your might  
She goes left, you go right  
Around the outside, swing a new gal  
Face the middle and listen pal  
Sides pass thru across the floor  
Split that couple line up four  
Forward eight and back to the world  
Lady on the left California whirl  
Ends turn in right and left thru  
Turn 'em around as you always do  
Pass thru left allemande  
Partner all right and left grand, etc.

Original partner.

## CATCH ALL EIGHT BALLONET (OR ALAMO)

By Bob Dourson, Alton, Illinois

Allemande left and hold on tight  
Meet your partner with the right.

or

Allemande left in the Alamo style  
A right to your own and balance awhile  
Balance in and back to town  
Catch all eight with the right half round  
Back by the left for a full turn around.

Original partner.

Balance in and back to town  
Catch all eight with the right half round  
Back by the left for a full turn around.

Original right hand lady.

Balance in and back to town  
Catch all eight with the right half round  
Back by the left for a full turn around.

Original opposite.

Balance in and back to town  
Catch all eight with the right half round  
Back by the left for a left hand swing.

Original corner.

Grand right and left around the ring.

## LEFTY'S LEAD

By Bill Hansen, West Covina, Calif.

Head two couples right and left thru  
Turn them around go two by two  
Four little ladies chain across  
Turn 'em boys and hang on tight  
Head two ladies now chain right  
Head two couples now forward and back  
Trail thru across the track  
Separate and around two  
Hook on the ends and don't be late  
All join hands and circle up eight  
Four little ladies go forward and back  
Pass thru across the track  
Separate and around one  
Into the middle and pass thru  
Separate and around one  
Now four gents go forward and back  
Lead to the left, do a left allemande.

## STEALIN'

By Johnny Barbour, Campbell, Calif.

\* All four ladies chain across  
Turn 'em around and don't get lost  
Heads to the middle and back like that  
Forward again and box the gnat  
Face the middle—right and left thru  
Turn on around and pass thru  
Circle up four with the outside two  
Go once around that's what you do  
Now pass thru—face your own  
Right and left thru—turn 'em around  
Pass thru—face your own  
Circle four once around  
\*\* Inside arch and outside under  
Box the gnat—it's a wonder  
Face the middle—right and left thru  
Turn 'em around and trail thru  
Allemande left, etc. . . .

## VARIATION

\* Change to:

Forward eight and back to town  
Ladies chain three-quarters 'round

\*\* From here:

Duck to the middle—right and left thru  
Full turn around face the outside two  
Pass thru—face your gal  
Right and left thru and listen pal  
Trail thru to a left allemande  
Partner right—right and left grand

Both gents as a pair lead to the left and face the two ladies at the sides.

## THANK YOU

Our thanks to Bob Page for the squares and to Joe Fadler for the rounds. Contributors are reminded that it isn't possible to return unused dance descriptions or enter into correspondence. Just know that we do appreciate your interest and the dances we feel most suited will appear as space permits.

—The Editor.



### RED PEPPER

By Dell Lake, Long Beach, Calif.

First and third half sashay  
Go up to the center and back that way  
Forward again and box the gnat  
Trail thru the other way back  
Right hand 'round that corner gal  
Left hand 'round your own little pal  
Four ladies star across the set  
Turn 'em boys right on the spot  
Go twice around and get "red hot"  
Turn the right hand lady right hand around  
Now your own with a left hand 'round  
It's corners right like a wrong way thar  
And you back up boys in a left hand star  
Spread that star but not too much  
Box the gnat then throw in the clutch  
Go twice around on heel and toe  
Meet that same girl with a right elbow  
A full turn 'round  
Gents star left go 'cross the town  
Opposite lady right hand around  
Allemande left that corner maid  
Right to the next and promenade

### RAT RACE

By Bill Hansen, West Covina, Calif.

1st & 3rd lead to the right  
Circle up four you're doing fine  
Head gents break and make a line  
Forward eight and back that way  
Inside two do a half-sashay  
The end four box the flea  
Center four pass thru, turn back  
Box the gnat across the track  
Face the outside two, right and left thru  
Duck back to the middle of the set  
Pass thru, you're not thru yet  
Split those two and around one  
Down the middle a right and left thru  
Turn that gal around I say  
All four couples a half-sashay  
Allemande left you're on your way

### SIDE TRACK

By Jim Howard, Elk City, Oklahoma

First and third bow and swing  
Go forward up and back again  
Cross trail thru U turn back  
Swing your opposite lady Jack  
Face the outside, have some fun  
Split that couple and go around one.  
Come down the center, cross trail thru  
Go round just one and line up four  
Forward up and back that way  
Four little ladies you half sashay  
Now all pass thru you're gone again  
Center couple arch and ends turn in  
Circle four in the middle of the floor  
Go full around and then no more  
Pass thru, swing that gal in front of you  
Allemande left with just the one  
Pass on by the girl you swing  
Promenade your Sugar Bun

Original partner.

Promenade, don't slow down  
One and three couples wheel around  
Cross trail thru, left allemande  
Partners right, right and left grand.

### CASTING STAR

By Randy Eakes, Colo. Springs, Colo.

Any opener:

The head two ladies chain to the right  
Let's turn those gals around  
The new head ladies chain across  
Yes chain across the town  
Now the two head couples swing and sway  
While two and four half-sashay  
The heads cross trail go 'round two  
Stand four in line you do  
Forward eight and back with you  
Forward now and pass thru  
Cast off, three quarters 'round  
Then the heads star right go once around  
Pick up your corner arm around  
Star promenade this gal you found  
The inside ladies roll away  
The gents star right in the same old way  
All eight just turn alone  
Star promenade the other way home  
Girls roll back and box the gnat  
Do a wrong way grand from where you're at  
Go right and left till you meet your own  
Then box the gnat and promenade home.

Original partner.

### JOHNSON RAG

By Nathan Hale, Oakwood, Texas

Record: Bogan #1103. Singing Call

Figure:

1st and 3rd half sashay  
Up to the center and back that way  
Pass through split the ring  
Around one and hear me sing  
Into the center and box the gnat  
Right and left thru the other way back  
Turn your girl and pass on thru  
Split that couple here's what you do  
Home you go—box the flea  
Everybody swing—listen to me  
Four gents left hand star around  
Pass your own when you come round  
Promenade the right hand girl  
Take her home round the world  
Swing at home and don't you drag  
Round and round to the Johnson Rag

Mixer:

All join hands and make a ring  
Circle left like everything  
Reverse back—single file  
Form a wheel and spin it a while  
Gents reach back with your right hand  
Pull her through and let her stand  
Swing your new corner round and round  
Put her on your right when you come down  
Allemande left and allemande thar  
Right and left gents form a star  
Back up boys as pretty as you can  
Shoot the star go right and left grand  
Hand over hand till you meet your maid  
Take this lady and promenade  
Take 'em home and don't you drag  
Swing 'em all to the Johnson Rag.

Sequence of dance — Figure twice — Mixer —  
Figure twice.



## SLEEPY LAGOON

By Jeri and Hunter Crosby, Three Rivers, Calif.

**Record:** "Sleepy Lagoon", SIO 3102

**Position:** Facing, M back to COH

**Footwork:** Opposite, directions to M

**1-4 Bal Apt, Touch, —; Change Sides, 2, Close; Bal Apt, Touch, —; Change Sides, 2, Close;**  
Bal apt; W turn L face under M's R and W's L, join both hands; M now on outside facing COH. Bal apt; W turn R face under M's L and W's R again crossing twd LOD from W. (Note: keep both hands joined on cts 1 and 2 of meas 4, dropping M's R and W's L on ct 3 to assume CLOSED POS. This helps partners stay close together during cross over so that it is easier to take closed pos for the bal bwd of meas 5.)

**5-8 Bal Bwd; Manuv, 2, Close; Waltz R, 2, Close; Twirl, 2, 3;**  
Bal back twd COH; manuv in 3 steps so that M's back to LOD; do one R face turning waltz; then twirl to OPEN POS.

**9-12 Bal Apt, Touch, —; To Butterfly, Touch, —; Side, —, Close; Side, —, Touch;**  
Bal apt L, touch R by L, hold; turn twd partner as you step R assuming BUTTERFLY POS; do two canter steps to side in LOD.

**13-16 Rev Twirl, 2, Close; Bal Bwd; Waltz R, 2, Close; Waltz R, 2, Close;**  
M does grapevine in RLOD as W does reverse twirl (L face) in three steps; Bal bwd on L in CLOSED POS in RLOD; 2 R face turning waltzes.

**17-20 Fwd Waltz, 2, Close; (Canter) Step, —, Close; L Turn Waltz; Waltz;**  
Do one waltz fwd in LOD; then one canter step fwd followed by two L face turning waltzes.

**21-24 Fwd Waltz, 2, Close; (Canter) Step, —, Close; R Turn Waltz; Waltz;**  
Repeat meas 17-20 starting M's L and using 2 R face turning waltzes after the canter step.

**25-28 Spot Twirl, 2, Close; Bal Bwd (dip), —, Close; Bal Bwd, —, Close; Bal Bwd, —, Close;**  
W does spot twirl as man waltzes in place facing LOD; resume closed pos and do a "triple dip" in canter rhythm in RLOD.

**29-32 L Turn Waltz; 2; Fwd Waltz; Twirl;**  
Do 2 L face turning waltzes followed by one fwd waltz in LOD and an R face twirl for W ending in FACING POS M's back to COH to start dance again.

**Ending:** Bow & curtsy after 3rd time through.

## A BREAK

By Fred Applegate, Lemon Grove, Calif.

**First old couple, stand back to back**

**With your corner, box the gnat**

**New first couple stay like that**

**Heads down the middle, cross trail through**

**Split the ring, around one to a line of four**

**Forward and back, hand in hand**

**Center four, cross trail through, left allemande**

**Partner right, right and left grand.**

## THE CROSS TRAIL HORSEBACK RIDER

By Pat Paterick, Arlington, Virginia

**Head ladies chain across the pike**

**Turn 'em boys don't take all night**

**Head 2 gents — with your corner box the flea**

**Back away just you and me**

Girls in 1 and 3 positions, and boys in 2 and 4.

**Girls cross trail across the land**

To establish a traffic pattern, lady on the right side passes in front of lady on the left, in the cross trail.

**Behind the boys you stand**

**Forward eight and back you sail**

**Forward again and cross trail**

With gents in the lead, lady following, pass two people and gent on right with lady following, cross to the left, and gent on the left with lady following, cross to the right after the two have passed.

**Join hands and circle four**

Couples 1 and 2 in one circle of four and couples 3 and 4 in another; the two gents being next to each other; the two ladies being next to each other in each circle.

**You circle four on the side of the floor**

**One little lady—roll away in a half-sashay**

Only the lady that has a gent on her left side executes the half-sashay.

**Circle four in the same old way**

**'Round and 'round here we go**

**Break it up with a docey do, etc.**

**Circle four, same four**

**Lead gents, one and three**

**Open up and circle eight, etc.**

## HASHING UP THE DIXIE CHAIN

By Fred Christopher, St. Petersburg, Fla.

**Do-Sa-Do your corner Joe, a left hand swing your own sweet beau**

**Now the four ladies chain across the way**

**Then roll away with a half sashay**

**Now the heads go forward and back like that**

**Go forward again—box the gnat**

**Then you cross trail thru and you go around two**

**Line up four like you always do**

**All eight forward and back you roam—pass thru, turn alone**

**Now the two in the middle gonna pass thru**

**Both turn left single file around one**

**Down thru the middle do a Dixie Chain**

**The girls go left, the men go right around one**

**Line up four we'll have some fun**

**Forward up eight and back like that**

**Go forward again—box the gnat**

**Now the two in the middle pass on thru**

**Both turn right around one single file**

**Down thru the middle do a Dixie Chain**

**The girls turn left, the gents turn right around one**

**Just box the gnat across the floor**

**Back right out to a line of four**

**Forward up eight and back again**

**Forward up eight, come back in a ring**

**Now change that ring to a right hand star**

**A right hand star but not too far**

**The girls roll out and pass one man**

**Allemande left with your left hand, etc., etc., etc.**

Repeat figure for side couples.



## CAROLINA MOON

By Datus and Bus Herzog, Butte, Montana

**Record:** "Carolina Moon", Blk Mtn RL-1014A

**Position:** Open

**Footwork:** Opposite, directions to M

**Introduction:** (4 meas) Wait 2 meas then bal apt—bal tog into CLOSED POSITION manuv so that M back to LOD.

### Measures

#### 1-2 **Waltz; Waltz;**

Two R face waltzes starting bwd L in LOD—ending in loose SEMI-CLOSED POSITION facing LOD.

#### 3-4 **Step, Swing, —; Front, Side, Behind;**

Step L in LOD, swing R fwd, turn slightly to face partner; step R across in front of L (foot is already in this pos after you turn to face partner), step L to side (LOD), step R behind L. (Note: Both M and W step in front first on grapevine.)

#### 5-6 Repeat meas 3-4, ending in loose CLOSED POSITION.

#### 7-8 **Waltz Balance L; Waltz Balance R;**

Step L to side in LOD, step R in back of L, step L in place; repeat starting R to side in RLOD, manuv to put M back to LOD.

#### 9-16 Repeat meas 1-8, ending in loose SEMI-CLOSED POSITION facing LOD.

#### 17-18 **Waltz Fwd; Step, Swing, Lift;**

One fwd waltz in LOD—L, R, Close L; step fwd R, swing L fwd rising on supporting foot slightly on finish of swing to carry impetus into following meas (cut step).

#### 19-20 **Cut, 2, Slide; Fwd, Touch, —;**

Still in semi-closed position "cut" by stepping L in front of R, slide R slightly bwd twd RLOD—take weight, step L to side beside R; step fwd R, touch L beside R.

#### 21-24 Repeat meas 17-20, ending in OPEN POSITION.

#### 25-28 **Waltz Away; Change Sides; Deep Balance Apart; Step, Touch, —;**

Waltz diag away from partner using small steps and continuing to hold inside hands joined; change sides on meas 26 with W turning L face under her L and M's R arm—end facing partner with M's back to wall; deep balance apart holding full measure; Recover and step R fwd in RLOD, touch L beside R.

#### 29-32 Repeat meas 25-28 in RLOD maneuvering on last meas to CLOSED POS M back to LOD.

**Ending:** After third time through M steps back on L, Points R as he bows—W steps R behind L and curtseys.

### BREAK

By Stub Davis, Waurika, Oklahoma

**All four couples a half-sashay**

**Forward up and back that way**

**Heads cross trail to a left allemande**

**The wrong way around, a right and left grand**

**The wrong way around on a wrong way track**

**Meet your partner, box the gnat**

**Then promenade and don't slow down**

**One and three wheel around**

**Cross trail through to a left allemande**

**Partner's right, a right and left grand.**

## KINNANE KAPER

By Ralph E. Kinnane, Birmingham, Ala.

**One and three, wheel around**

**Box the gnat with the couple you've found**

**Face your partner, do a right and left thru**

**Inside arch, outside under, dive thru, pass thru**

**Box the gnat with the outside two**

**Face your partner, do a right and left thru**

**Pass thru, on to the next, box the gnat**

**Face your partner, do a right and left thru**

**Inside arch, outside under, dive thru, pass thru**

**Box the gnat with outside two**

**Face your partner, pass thru**

**On to the next cross-trail thru**

**There's your corner . . . allemande left . . .**

### THE BOXIN' MATCH

By "Mac" McKinney, Lombard, Ill.

**Allemande left for a boxin' match**

**The right to your partner and box the gnat**

**And now a right hand 'round with she**

**To the right hand lady and box the flea**

**A left hand 'round right where you're at**

**On to the next and box the gnat**

**And now a right hand 'round with she**

**On to the next and box the flea**

**A left hand 'round right where you're at**

**Meet with Ma and box the gnat**

**Everybody a swing and a whirl**

**Around and around with the pretty girl**

**You promenade now two by two**

**Right back home like you always do.**

### SUSIE'S SISTERS

By Fred Applegate, Lemon Grove, Calif.

**Two head ladies forward and back**

**With your corner box the gnat**

**Square your set, just like that**

**Four ladies center, back with you**

**Center again and pass through**

**Split the ring go around one**

**Down the center, pass through**

**Split that two, around one**

**Down the middle, cross trail through**

**U turn back for a Sister que**

**Opposite girl, right hand round**

**Sister now a left hand round**

**Opposite again with your right hand**

**Corners all, left allemande**

**Partner right, right and left grand.**

Variation:

**Two head men grab your hats**

**With your corner box the gnat**

**Square your set and look out Jack**

**Four men center, bow real low**

**Back up now, don't be slow**

**Center again, pass on through**

**Split the ring, go around one**

**Down the center, pass on through**

**Split that two, go around one**

**Down the middle, cross trail through**

**U turn back for a Buddy que**

**Opposite gent a right hand round**

**Old Buddy now, a left hand round**

**Opposite again with the old right hand**

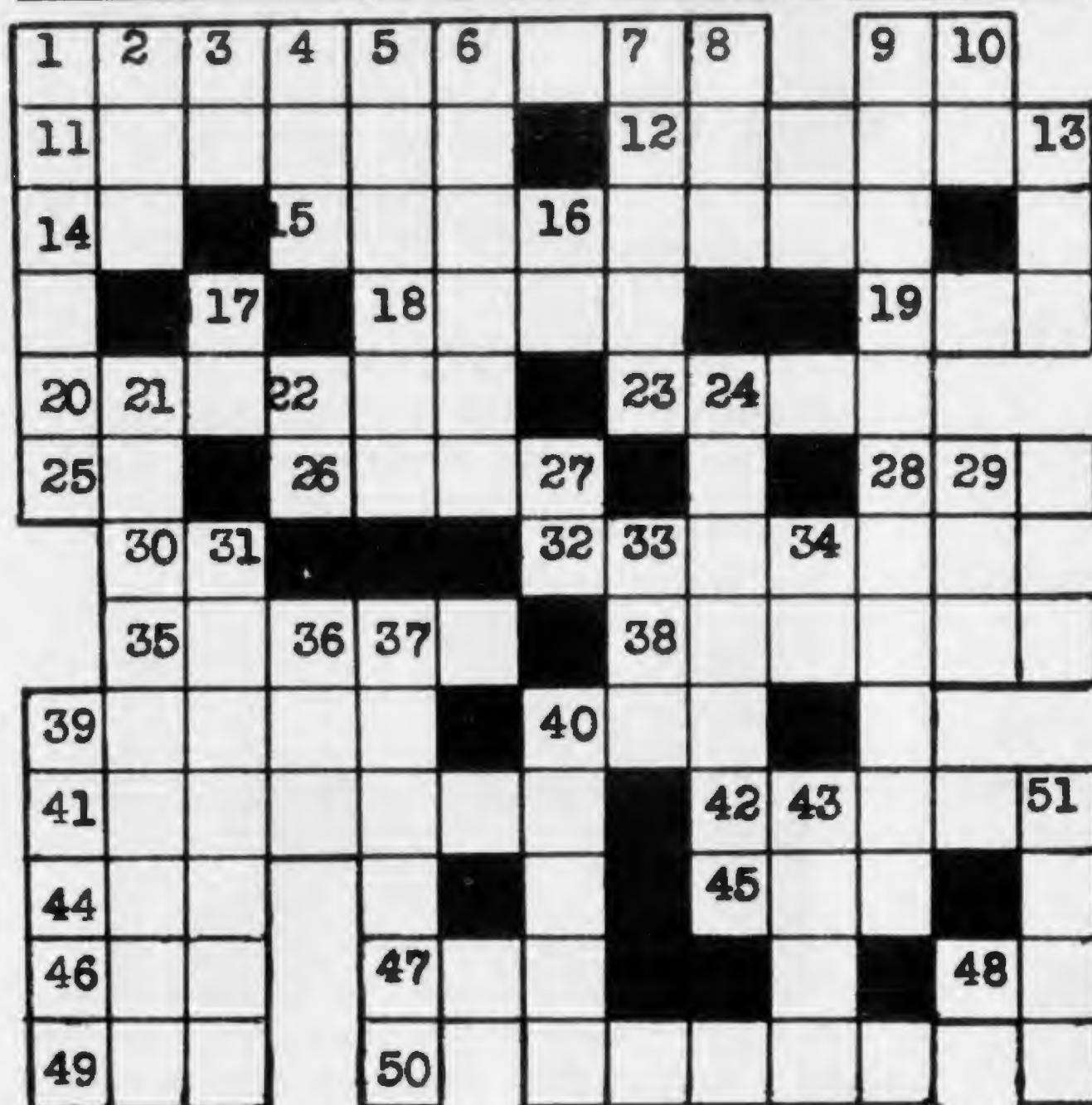
**Corners all, left allemande**

**Partner right, right and left grand.**



# Crossword Puzzle for Square Dancers

Maxine, Larry, Dusty Rhoades.  
Downey, California



32. "Half . . .".  
35. Member of Royal Order of Moose.  
38. Registers points.  
39. "... the ring".  
40. Part of speech, definite article.  
41. Direction indicating slow tempo. (Music)  
42. Flew alone.  
44. Idle chatter.  
45. Cunning.  
46. Poem.  
47. Edge of anything.  
48. Four, Roman numeral.  
49. Familiar abbreviation for Edward.  
50. "... your girl".

## DOWN THE MIDDLE:

1. "... the square".  
2. Small boy.  
3. Pound. (Abbreviated).  
4. Guido's highest note.  
5. Interfere.  
6. Fits.  
7. To cover or smear.  
8. Mistake.  
9. Usually.  
10. Upon.  
13. "... and dive".  
16. Sound, Hindu mystic.  
17. Regarding. (Abbreviated).  
21. Another very frequent call.  
22. Location of '57 Fourth Annual Calif. State Convention (City, abbrev.).  
24. Inflamed cavity.  
27. Like. (Conjunction).  
29. Scrutinize.  
31. Road foundation.  
33. Waste of burned coal, wood, etc.  
34. Expression of surprise.  
36. Egg.  
37. Old age.  
39. "... wheel".  
40. Entice.  
43. Swans.  
51. "Dip and . . .".

Solution on Page 28

## ACROSS THE SQUARE:

1. One of the most frequent calls.  
9. Company. (Abbreviated).  
11. Telegraphed.  
12. "... the outside".  
14. Road. (Abbreviated).  
15. Puts off till later.  
18. Dull, stupid.  
19. Round dance, patter call and a singing call.  
20. Short periods of time.  
23. Palm.  
25. Senior. (Abbreviated).  
26. Second letter, Greek alphabet.  
28. Half of square-dancing. (Pl.)  
30. Either.

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## KNOTHEADS NOTE

A Charter Group of Knotheads has been formed in Pennsylvania. For information and badges write to Pennsylvania Knotheads, c/o Larry di Pietrae, 235 Williams Rd., Rosemont, Pa.

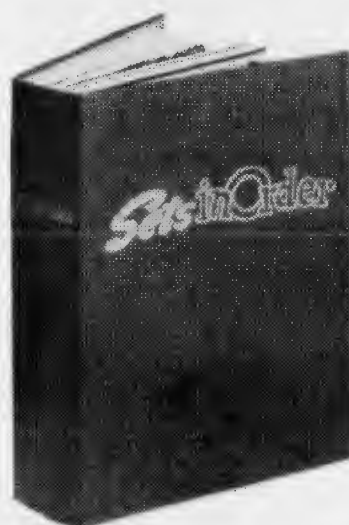
## MONTANA STATE JAMBOREE

Montana will have its First State Jamboree in Glacier Park on July 19-21. This will be held at the Glacier Hotel, East Glacier and sponsored by the Montana Federation of Square Dance Clubs. Areas are sharing committee jobs and all state callers will be used. Festivities will start with a big dance on Friday P.M., followed by an After Party. Saturday will be children's day with their own dance in the A.M. A potluck will follow at noon and the P.M. program will include a round dance clinic. A dinner will be held at the hotel at 6 P.M., following by the BIG DANCE. Write Dale Thornburg, 1600 S. 13th, Missoula.

## PLANS FOR JULY PARTY

Debonaires Club of Long Beach, Calif., plan a novel and original party to be held at the Landis Ranch in Santa Ana on July 4th. In the form of a Country Fair, it will feature a large hardwood floor for dancing, built especially for the occasion. There will be booths for "exhibits", "games of chance", hot dogs, hamburgers, pink lemonade and even a "Buy a Kiss" booth. Old time dress costumes will prevail and there will be a greased pole and "guess your weight" concession, balloons, cotton candy and all those other delights associated with an honest-to-goodness old time country fair. Booths and shows will begin at 1 P.M. on July 4 and continue thru the day and evening. Guest callers will be on hand to provide the evening dancing. Tickets will of necessity be limited.

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WHOOEE! Well, we asked for it! In May we printed a letter labeled — and quite correctly — a “Hot Potato”, in which Richard Flood decried the presence of scanties on the square dance floor, in place of the more conservative type drawers. Our mail-box is still smoldering from the answers. Here are a few:

However traditional—pants (frontier, sissy or pantelettes) may or may not be; pray leave us look elsewhere to and for the spirit of Square Dancing!

Wendell Carleton, La Canada, Calif.

Thanks for printing “The Hot Potato”. It is a wonderful letter. No one in our clubs would wear anything but *knee length* (pantalets), but I can’t say so much for the entire area.

Mrs. Ed Weddle, Salina, Kansas

My husband, for some reason or other just hates to see women at square dances wearing pantalets, sissy britches or plain bloomers, he calls them, so he composed this poem when he read your “Hot Potato” letter in May’s issue:

Now underwear is underwear  
But one should be discreet.  
If she can show her pantalets  
I can show my old drop seat!

Mrs. Hod Elvert, Seattle, Wash.

You have unfortunately encountered the viewpoint that there is something objectionable in failing to cover the legs of women dancers with ruffled and usually ugly pantelettes. In my opinion that attitude and viewpoint is objectionable—and quite unnecessary. . . .

In a comparison of dancers who see no necessity for hiding their legs, and those who cover them with ruffled and usually ugly pantelettes, common sense is on the side of those who dress in an unembarrassed and cool manner.

Costumes that cover legs with ruffles are on an exact par with those ridiculous bathing suits of an older period which covered the legs with bloomers and stockings. Thank goodness we have today made progress toward clean minds and sensible viewpoints until those old body-covering atrocities have been universally discarded. Having learned to ridicule them, should

we now go back to that dark age and again insist that legs be covered?

Roi Partridge, Oakland, Calif.

I have a secret hope that Richard Flood is still alive and well somewhere, possibly wearing a disguise and receiving shelter from some understanding missionary. For the fact is, when an unhappy male creature suddenly finds himself with enough impulsive courage to offer comment on women’s apparel (or women’s anything), I can only visualize a vicious dismemberment at the hands of the “weaker” sex.

Mr. Flood chose to use the word “comfort” in a mocking manner, perhaps failing to consider comfort of the mind. Surely mere physical comfort could not include the wearing of such items as stays, braces, pads, corsets, high heels and the like. Yet such things, I understand, are worn with complete “comfort”.

Pantelettes, and the wearing of such, is referred to as being “traditional”. Traditional pertains to the inheritance of custom, and custom—like style—can be changed by a woman quicker than you can say, “bow to your corner.” . . .

Frank Whipple, North Hollywood, Calif.

In reference to “The Hot Potato” I am commenting in defense of the sissy-britches, commonly worn by feminine square dancers. I certainly agree with Mr. Flood that you might hear some unfavorable comment should a group of ballroom dancers start twirling . . . exposing a little more of their anatomy than is customary on a ballroom floor. Neither would you think of going to a ballroom dance in a swim suit. . . .

Square dancers take pride in their attire, which is a predominating factor in the enjoyment of this fast growing activity. . . . The women glorify exhibiting their full skirts. . . . The art of maneuvering all this highly decorative material in these skirts is an essential part of the dance. Naturally it is expected that their lingerie is going to show. . . . Gay colored panties to match their shoes are quite popular; some make them from the same material as their blouse . . . so “sissy pants” were born and are now a standard garment in the . . . square dancer’s wardrobe.

Charles Bourland, Gardena, Calif.



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On September 8, in the Municipal Auditorium at Oakland, Northern California square dancers will have their opportunity to contribute to this more than worthy idea. Bob Coppes

will be General Chairman of this particular dance and the ticket sales will handle thru clubs. Individual contributions are welcome.

On September 29 at Sunny Hills Barn near Fullerton, Jack Barbour, Arnie Kronenberger and Ed Smith are co-operating on the dance to benefit Jim. Consult your local associations for details or write or call Lee Helsel at 4509 Thor Way, Sacramento Calif.

Jim York has contributed a large part to modern square dancing with his most enjoyable calls and his exciting calling. He has done a lot for us all; now we can repay the favor.

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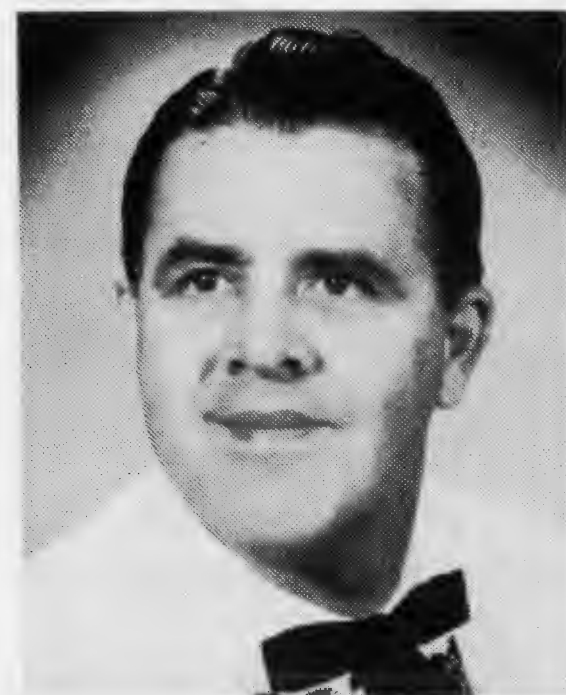
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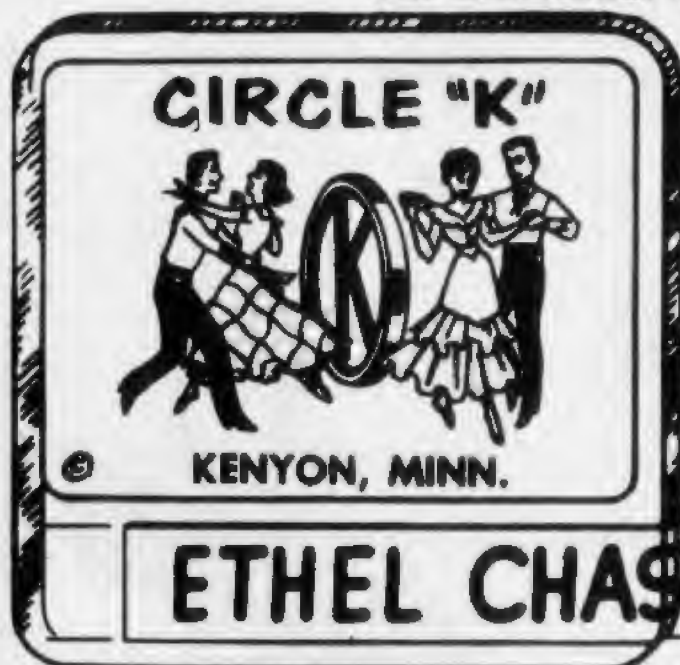
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N	E	D		E		T	W	I	R	L		E

## CALENDAR OF SQUARE DANCING EVENTS

- July 3—Satins & Spurs 4th of July Roundup  
Sunny Hills, Fullerton, Calif.
- July 4—Special Square Dance  
Jr. High School Audit., Parkdale, Ore.
- July 12—12th Ann. Country Dance Festival  
Univ. of Mass., Amherst, Mass.
- July 13-14—Round Dance Clinic  
Comm. Club Pavilion, Dayton, Ohio
- July 14—July Jamboree  
Truckee H.S., Truckee, Calif.
- July 19-21—First Montana State Jamboree  
Glacier Park Hotel, East Glacier, Mont.
- July 26-27—4th Ann. Black Hills Hoedown  
Rapid City, South Dakota
- July 26-27—8th Ann. Festival  
Steamboat Springs, Colo.
- July 27—Scots of Inland Empire Picnic Dance  
Coeur d'Alene, Idaho
- July 27—Centennial Dance  
Friendship, Wisc.
- Aug. 7-9—1st Ann. Spanish Trails Fiesta Jamb.  
Ft. Lewis A. & M. Campus, Durango, Colo.
- Aug. 9-10—9th Ann. Northern Arizona Festival  
Ariz. State Coll. Gym, Flagstaff, Ariz.
- Aug. 15-17—4th Ann. B.C. Peach Festival Jamb.  
Penticton, B.C., Canada
- Aug. 17-18—3rd Ann. Miami Valley Festival  
Comm. Club Pavilion, Dayton, Ohio
- Aug. 23-25—Oregon State Festival  
Roseburg, Oregon
- Aug. 31-Sept. 1-2—2nd Ann. Knothead Jamb.  
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### CAMP GAB

Additions to the staff of Dance-A-Cade, which will be held at Annapolis, Md., July 7-12, include Jerry Helt on a part-time basis; Bill and Alyce Johnson, outstanding in round dance circles; and Mae Fraley with fun ideas for the kids.

Lynn and Maudie Woodward of Woodward Barn invite you to another Square Dance Vacation in Glacier Park, August 20-25. The staff will include Bill Shymkus, Jim and Ginny Brooks, besides Lynn Woodward. Write Country Dance Vacation, Glacier Park Hotel, East Glacier Park, Montana.

### OUTDOORS IN OCEANSIDE

Dancers passing thru Oceanside, California, may want to avail themselves, this summer, of the coooool dancing at the Oceanside Stadium, sponsored by the City Recreation Dept. and Palomar Square Dance Assn. Saturday night callers beginning July 6 will be Wally Riggs and Stew Shacklette; Bill Keller and Kenny Young; Ron East and Walt Tremayne; Wayne Donhoff; for August, Cliff Roe; Frank Dyson and Dale Durbin; Pete and Helen Mighetto; Sylvia Conkle and Stew Shacklette; Bob Van Antwerp. Sounds like good summer fun!

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## **CALIFORNIA COUNCIL MEETS**

Western Square Dance Assn., one of the 12 member-associations of the Council of California Square Dance Assns., hosted that body on May 18 at Marino House in San Marino, Calif. The Council meets quarterly to discuss and recommend solutions for common problems. It is a unification organization for California; not a governing one. Presidents at the May meeting were Harvey Binder, Associated Square Dancers (Los Angeles); Bill Stapp, Associated Square Dancers of Superior California (Sacramento); Ben Davis, Cow Counties Assn. (Riverside); Jack Ball, Heartland Federation (East of San Diego); Ed Reed, Imperial Valley Assn.; Charles Hale, Palomar Assn. (Escondido); Dan Jones, San Diego Assn.; Urb Tretter, South Coast Assn. (Long Beach); Andy Latona, Valley Associated Square Dancers (Fresno); and Kenny Thornton, Western Assn. Northern California and United of Bakersfield were not represented.

Items on the agenda were a final report on the California Convention last March; appointment of a committee to revise Council By-Laws; trail dances to the "National"; a possible square dance excursion to Hawaii; the association insurance program; a blood bank maintained by Heartland Federation.

Souvenirs of the occasion were ashtrays with the Western insignia, made by Martha Bon-tems; and hand-painted place-cards designed especially for each couple by Winnie Thornton and Dotty Johnson. The hosting association served a bounteous dinner to some 80 persons, after which they attended a square dance at Story Park, Alhambra, with Art Nottingham calling. Next Council host, Heartland Federation in August.

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**EUROPE'S CALLERS TO ORGANIZE**

The square dance activity in Europe has progressed to the point that, in addition to the thriving European Association of Square Dance Clubs, there is a movement afoot to form a callers' association, entirely separate from but supported by the Square Dance Association. Major Joe O'Leary has been assigned the duty of setting up the framework for this organization and would appreciate hearing from anyone who has had experience organizing such a group, mentioning experience and especially, pitfalls to avoid. Write Major J. E. O'Leary, Intelligence Div., SHAPE, APO 55, New York.

**SQUARE DANCE QUOTES FROM THE PRESS**

(B. C. Magazine, Vancouver, April 20, 1957. "City Squares Get Lost in 'Shuffle'", by Wilton Hyde.) Here was an excellent article on square dancing, including this notable passage:

"Believe it or not, square dancing is done with the hands and face, not the feet.

"The hands do all the work (forming chains, stars and swinging), while the face expresses the enjoyment. The feet merely shuffle along one after the other. . . ."

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### NEWS BITS FROM OREGON

New officers of Winston's Boots & Calico Club are Hubert Alford, Don White, Elsie Downs and Dallas Bennett . . . Scheduled at Portland's Hayloft for first and third weeks of the month are callers Herman Pedersen, Tommy Thompson, Margo Florea, Cliff Amos, Boyd Rafferty; for second and fourth weeks, Jack O'Donnell, Ed Palmer, Margo Florea, Mel Stricklett, Hal Huffman and Clyde Charters.

24 members of the Kontra Korner Club of Portland, Oregon's original contra dancers,

traveled over 200 miles to attend a contra jamboree at Jim and Ginny Brooks' Hayloft, Alderwood Manor, north of Seattle. An international flavor permeated the affair with the presence of contra dancers from Canada, Vancouver and Burnaby, B.C. The balance of the group was made up of Seattle dancers under the guidance of the Ed Stebors. Portland's demonstration during intermission was called by Jack O'Donnell and incorporated contra patterns, Western squares and quadrilles, cleverly combined into a single dance.

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<input type="checkbox"/> Square Dancing — the Newer and Advanced .....			1.00 ea.	.10
<input type="checkbox"/> Dancin' A Round .....			1.00 ea.	.10
<input type="checkbox"/> Today's Round Dances .....			1.00 ea.	.10
<input type="checkbox"/> Roundancer Up-To-Date .....			1.00 ea.	.10
<input type="checkbox"/> American Round Dancing (a text) .....			1.50 ea.	.10
<input type="checkbox"/> Sets in Order 5 Year Book .....			2.50 ea.	.10
<input type="checkbox"/> Sets Binder .....			1.95 ea.	.25
<input type="checkbox"/> Decals:.....Brown & Yellow 'Square Dancer'.....Red & Silver 'Linked Squares'			.05 ea.	*
*(From 1-15 decals include self-addressed stamped envelope. S.I.O. pays postage on 16 or more)				
<input type="checkbox"/> Recognition Pins (linked squares, silver & black, safety clasp) (postage incl.)			1.00 ea.	—
<input type="checkbox"/> Diplomas: For Square Dancing only. Minimum order of 10 .....			.10 ea.	.20
<b>TOTAL</b>			<b>\$</b> _____	—

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Californians add 4% sales tax

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BE SURE TO INCLUDE POSTAGE ON ALL  
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CITY.....STATE.....



### **MORE FUN FOR THE YOUNGER SET**

The Sets in Order Square Dance Institutes held at Asilomar Conference Grounds on the Monterey Peninsula in California each summer, add new ideas each year. This season the two sessions, July 21-26; and July 28-August 2, will especially feature planned programs at upper teen level interest. This is made possible by the co-operation of Duke Thayer and the Monterey Recreation Department. On the docket will be ballroom dancing parties, beach parties, tours of historic points, theatre parties, as well as other well supervised interesting entertainment. Bob and Babs Ruff from Whittier, Calif., have charge of the young folks' recreation program.

### **HONOR FOR YUMA YOUNGSTERS**

In order to raise money for their trip to St.

Louis for the "National", the Country Cousins teen-age dancers of Yuma, Arizona, participated in the Yuma County Fair and were asked to perform daily on the program. They were surprised and delighted to receive from Arizona's Governor the following proclamation:

"I, Ernest W. McFarland, Governor of the State of Arizona, recognizing the great importance of organized teen-age recreation in maintaining the high moral level of American youth, and in recognition of the great contribution to the Yuma County Fair by the Country Cousins, a Yuma square dance group, I hereby designate the Country Cousins as the Arizona representatives to the National Square Dance Festival to be held in St. Louis, Mo. in June, 1957.

"Presented at the Fifth Annual Yuma County Fair, April 14, 1957."

**ALL DAY - ALL NIGHT**

**YOU'LL LOVE**

**MARIANNE**

**A SENSATIONAL NEW SQUARE DANCE  
CALLED BY DICK LEGER ON  
FOLKRAFT RECORD 1282**

(INSTRUMENTAL ON REVERSE)

**THE SQUARE WITH THE BONGO BEAT**  
**78 RPM UNBREAKABLE PLASTIC \$1.05**

ALSO ON 45 RPM

**FOLKRAFT RECORD CO., 1159 BROAD ST., NEWARK 2, N.J.**



# Subscription Dance *Spectacular*

by HELEN OREM

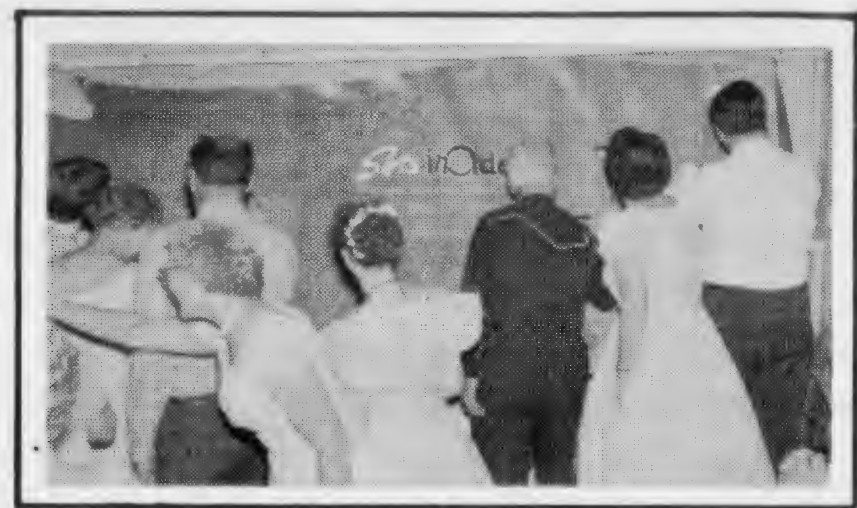
**A**ND spectacular it was! On May 19, 128 squares crowded into picturesque Sunny Hills Barn near Fullerton, California, toppling the attendance record there. Occasion? "A Night at Asilomar" was the theme, with the added purpose of honoring the natal day of Sets in Order's editor, Bob Osgood. Admission was by purchase of a subscription to Sets in Order. The dance — and what a dance! — was free.

Perpetrator of all this was The Committee, a group of Asilomar "grads" who chose this means of establishing an Asilomar "reunion"; propounding their faith in Sets in Order by subscription sale; acquainting many "non-grads" with a capsule treatment of what Asilomar is like; and saying, "Thanks" to Bob Osgood for his contribution to square dancing. It was a large order and The Committee, headed by the Frank MacFalls and George Lakes, worked for some six months preparing for this night of nights. All who had ever attended an Asilomar session were contacted and asked to help with the project. The response swelled the subscription coffers of Sets in Order by nearly 1,000!

Many of the Asilomar faculty were on hand to add flavor and buoyancy. Bruce Johnson was there, and Bob Ruff. Lee Helsel flew in from a calling date in Colorado to be present; "mystery caller" Arnie Kronenberger flew in from Memphis, Tennessee. Frank Hamilton and Ralph



**M.C. Chuck Jones  
Introduces  
Mystery  
Caller**



**Signing the Hide**

Maxhimer, who function in similar capacity at Asilomar, handled the round dance session.

M.C. for the square dance was Chuck Jones, wry and gallant by turns. The crowd loved him. The After Party? As at Asilomar, Lee Helsel conducted this final topper of the evening with his own special brand of gimmicks and fun. Refreshments were coffee and cake.

**Night at Asilomar  
Scrapbook  
Presented by  
Mary Lewis  
Has Osgood  
in Stitches**



Among gifts to Osgood was a gigantic steer-hide imported from Texas (where else?). This had been lettered beautifully by John Morrow and displayed cartoons drawn by Frank Grunden and Chuck Jones. Everyone who bought a subscription was invited to sign the hide. Bob was also given an enormous scrapbook showing the preparation for the "Night at Asilomar." It contains letters on the planning; pictures reminiscent of Asilomar; greetings from hundreds of friends across the land.

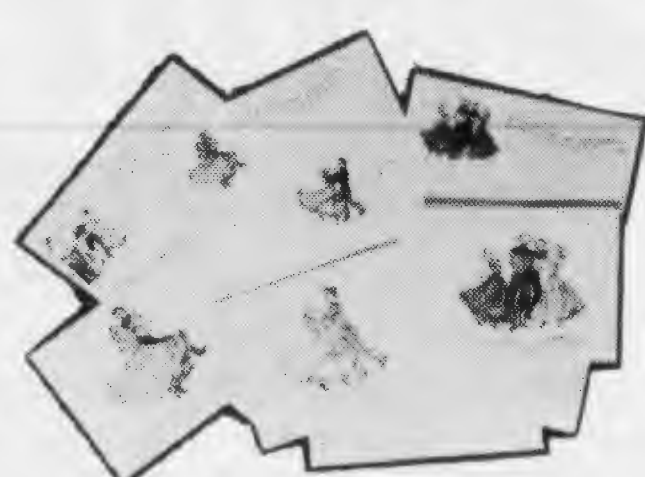
During an interlude, Dan and Madeline Allen, who have attended *all* 13 Asilomars, were given special, lengthy badges in recognition of their fortitude!

It was hard to tell who had the best time at this party. Was it Osgood, who inspired it? Was it the grateful staff of Sets in Order? Was it the dancers having a ball? Or was it The Committee, who saw their months of merry work brought so wonderfully to fulfillment?





# SALE - 3 for the price of 2



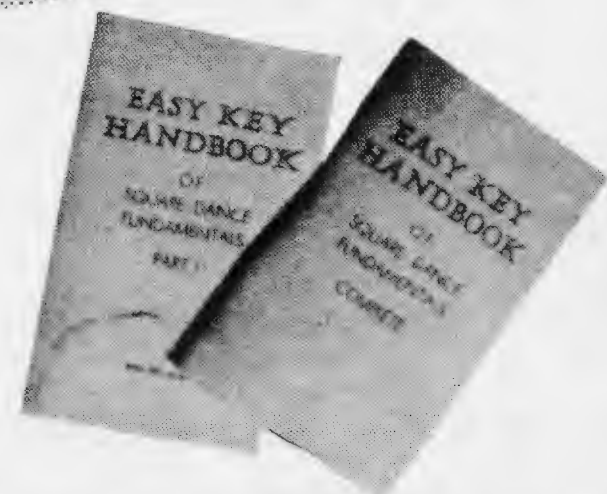
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4-color square dance designs and pattern  
8 1/4"x6" - 18 printed sheets, 8 unprinted sheets  
& envelopes . . . **89c\*** per pack, 3rd pack, **1c**  
4"x5" (folded) note size - 12 notes and  
envelopes . . . **59c\*** per pack, 3rd pack, **1c**  
\*Please add 35c postage on stationery orders  
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## NAPKINS

3-color square dance motifs. 50 in a pack.  
Large dinner size, 17"x17" **89c\*** per pack,  
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Cocktail size, 9"x9" **59c\*** per pack,  
3rd pack, **1c**  
\*Please add 35c postage on napkin orders  
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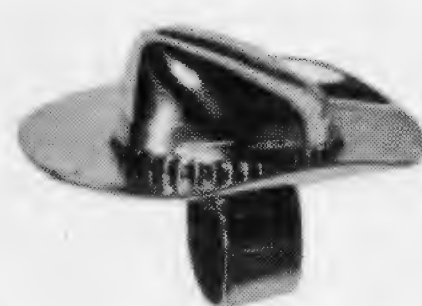


## TIES

Western pre-tied clip-on. No. 380-M. Red, green,  
brown, black, white, yellow, wine, royal, tan,  
grey and navy. (Please give 2 alternate colors).  
. . . **\$1.25** per tie; 3rd tie, **1c**

## "EASY KEY" HANDBOOK

of square dance fundamentals (complete). Clark  
Kugler. Contains the only standardized defini-  
tions; clear, concise, precise . . .  
**\$1.00\*** per copy, 3rd copy, **1c**



- STERLING SILVER BOWING DANCERS PENDANT **\$2.95\***
- STERLING SILVER BOWING DANCERS EARRINGS **\$2.95\***
- STERLING SILVER BOWING DANCERS TIE SLIDE **\$1.95\*** (not shown)
- STERLING SILVER COWBOY HAT TIE SLIDE **\$1.95\***
- STERLING SILVER COWBOY HAT PENDANT **\$1.95\***

\*Please add 10% Fed. Tax on all jewelry.  
NOTE: 3rd (1c) jewelry item must be the same  
price as first 2.

## SUMMERTIME SALE

To keep our staff busy through the slack  
summer season, we make this special  
offer, which positively expires August 31,  
1957.



SQUARE DANCING'S  
LEADING SUPPLY HOUSE

*Square Dance Square*  
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4 MILES S.E. OF SANTA BARBARA ON U.S. 101 PHONE (805) 438-1501 VISITORS IF CLOSED PHONE US, WE'LL OPEN UP IF POSSIBLE





# For Your SQUARE DANCE CLUB

**S**o! More ideas to make your clubs more fun. Look what we have for you this time.

## Publicity Programs

*Try your local papers.* Don't hesitate to contact the editor for a personal chat. You might even be able to "convert" him to square dancing! Stress square dancing in your conversation or in your written story as a wholesome community activity.

Your story does not need to be in finished form. Just give the important facts—who's calling for what dance on what date at what time and where. A listing of dances is a good way to start, then, if the editor seems friendly to such information, enlarge upon it, continuing to stress the local angle. "Caller Joe Doakes is a member of the Westwood Community Club." Avoid too many words, tho'. Keep your story brief.

If you have good, sharp pictures of your club in action dancing, include one with your story. It makes colorful news art and the editor might be tempted.

If you live in a big city, try your neighborhood sheets, first. They have tremendous drawing power.

*House Organs.* House organs of big industry are many times available as outlets for news stories featuring the off-time recreational activities of employees. For example, F-F Saver, the publication of the First Federal Savings Bank of Chicago, recently did a big story with pictures, on square dancing of employees.

*Regular Notices.* Perhaps the most basic of dance notices are the ones sent from the club secretary to the members, reminding them of the dance night. Sometimes the secretary will get on the telephone and chat with each member about it. More often, postcards will be mailed out the week before the dance. Some of these are simple; others highly imaginative.

*Exhibitions.* One of the best ways to incite interest in your locality among non-square-dancers is for a square to demonstrate square dancing at some affair, like a market opening;

a benefit show; any kind of community presentation which is not strictly square dancing. To follow thru, maintain a booth nearby—in the lobby, for instance—where those who are interested may find out about classes. These may be potential splendid members for your clubs.

## Club Badges and Insignia

*Badges.* Badges, containing a design which identifies the particular club and the name of the member, create a wonderful unification in the group as well as providing a place to be quickly sure of someone's name! These badges come in plastic, in various colors, and are relatively inexpensive. There are a wide variety of designs already available or perhaps your own artist in the crowd could dream one up.

## BOGAN Records Presents:

### Two more releases

- 1103—**JOHNSON RAG**, Caller: Nathan Hale, Flip instrumental Key of G
- 1104—**I SAW YOUR FACE IN THE MOON**, Caller: Charley Bogan, Flip instr., Key Bb

### Other Releases:

- 1101—**BO WEEVIL**, called by Nathan Hale, Flip instrumental, Key Bb
- 1102—**SMILE DARN YOU SMILE**, called by Nathan Hale, Flip instrumental, Key C

### National Distributor:

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## Handwoven Stoles...

Send for brochure on these lovely heirloom quality stoles—perfect for summer evenings. Exquisite designs. Hand washable. Many colors in loop wool or nylon with silver or gold or copper.

## NEDRA Originals

2035 East Cameron, West Covina, Calif.



These **NEW**  
**SINGING SQUARES**  
are as **HOT** as July weather

**"Pigtails and Ribbons"**



**"Chicken Feed"**



Take your mind off the July heat by  
dancing to this pair of squares that . . .

**BRUCE JOHNSON**

. . . sweated and strained at to get the calling j-u-s-t right for your dancing enjoyment. Like always, Bruce does a terrifically colossal job with these two tunes, both of which are unusually cute and folksey.

Bill Hansen and Marvin Stanley, both of the Los Angeles area, celebrated on the dance to "Pigtails and Ribbons," while Lou Hilebrand of Hyattsville, Md., sired the steps to "Chicken Feed" (music—Chicken Reel). Add a pinch of spicy music by the Sundowners Band and a dash of Hi-Fi recording, and you've got something real tasty.

**DANCERS demand #7459 (with calls)**  
**CALLERS command #7159 (instrumental)**

P-s-s-t: Furnish us with a stamped addressed envelope and we'll send you a **FREE** copy of "How to Read Round Dance Instructions"—a mighty useful little leaflet.

**Windsor Records**  
"JUST FOR DANCING"

5528 N. Rosemead Blvd.

Temple City, Calif.



# BONITA TWO-STEP

By Bob and Nita Page, San Leandro, California

**Record:** Gimme A Little Kiss, Sunny Hills AC 125-So

**Position:** Loose-closed pos, M facing LOD

**Footwork:** Opposite, directions for M

**1-4 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Step Fwd, —, Turn (R), —; Step, Close, Step, —;**

Starting M's L, grapevine in twd COH; step L to side, step R behind L, step L to side, touch R beside L; Repeat the grapevine, starting M's R and moving twd wall; Step L fwd in LOD, hold 1 ct, step R turning R to face wall, hold 1 ct; continuing to turn R, do a 2-step to end FACING RLOD.

**5-8 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Step Fwd, —, Turn (L), —; Step, Close, Step, —;**

Still in loose-closed pos, M facing RLOD, starting M's R and moving twd COH, repeat action of Meas 1-2; then, step R fwd in RLOD, hold 1 ct, step L turning L to face wall, hold 1 ct. Do a swd 2-step (R, close, R) along RLOD, to end in OPEN POSITION, inside hands joined, FACING LOD.

**9-12 Away, 2, 3, Brush; Together, 2, 3, Brush; Banjo Around, 2, 3, Brush; Around 2, 3, Brush;**

Progressing in LOD, move diagonally twd COH (W twd wall) stepping LRL—brush R (keep inside hands joined); Repeat moving diagonally twd partner (RLR—brush L) to end in BANJO POSITION, R hips adjacent, M facing wall; stepping LRL—brush R; RLR—brush L; make  $\frac{3}{4}$  CW turn to end in OPEN POS, inside hands joined, FACING LOD.

**13-16 Fwd Two-Step; Point Fwd, —, Point Back, —; Fwd Two-Step; Point Fwd, —, Point Back, —;**

Starting M's L and progressing in LOD, do 1 two-step fwd; then, point R ft fwd, hold 1 ct, Point R bwd, hold 1 ct; Repeat action of Meas 13-14, STARTING M's R. End in OPEN POS facing LOD.

**17-20 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Balance Fwd, Touch, Balance Bwd, Touch; W/Turn, —2 —;**

Release handholds and grapevine away from partner (M twd COH, W twd wall). Step L to side, step R behind L, step L to side, touch R beside L; Starting M's R, grapevine back (M twd wall, W twd COH) to assume semi-closed pos, facing LOD; Balance fwd and back; step L fwd, touch R beside L, step R bwd, touch L beside R; then, keeping fwd hands joined (M's L and W's R) and releasing others, M steps L, —, R, —, in place while W does  $\frac{1}{2}$  RF turn (R-L) under M's L and her R arm to end in LOOSE-CLOSED POS, M facing LOD, ready to repeat dance from beginning.

Repeat entire dance for a total of four times, ending with bow and curtsy.

## #8125 - "HAND ME DOWN MY WALKIN' CANE"



(Flip Side) is the new release by

**JOHNNY SCHULTZ**

another *smash* original singing call by Johnny. JERRY JACKA TRIO provides that good square dance music as usual. Available 78 or 45 rpm.

**OLD TIMER RECORD COMPANY**  
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Be sure to ask your dealer to let you hear the exciting Pic-A-Toon record!





*"... With the caller outside, they can squeeze in another square, I understand."*

## **Last Call for ASTILOMAR**

**FIRST SESSION: July 21-26, 1957**

**SECOND SESSION: July 28-August 2, 1957**

It's not too late to join us on the Monterey Peninsula for five days packed with square and round dancing with plenty of time for relaxation, sightseeing and making new friends. There is a special program for children and teen-agers too.

Write today for brochure and application —

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